

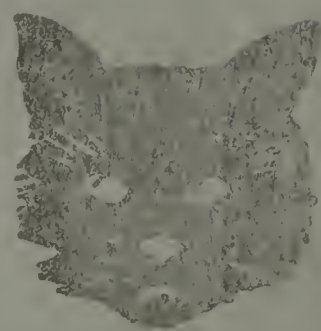
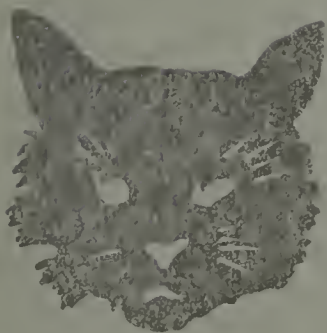
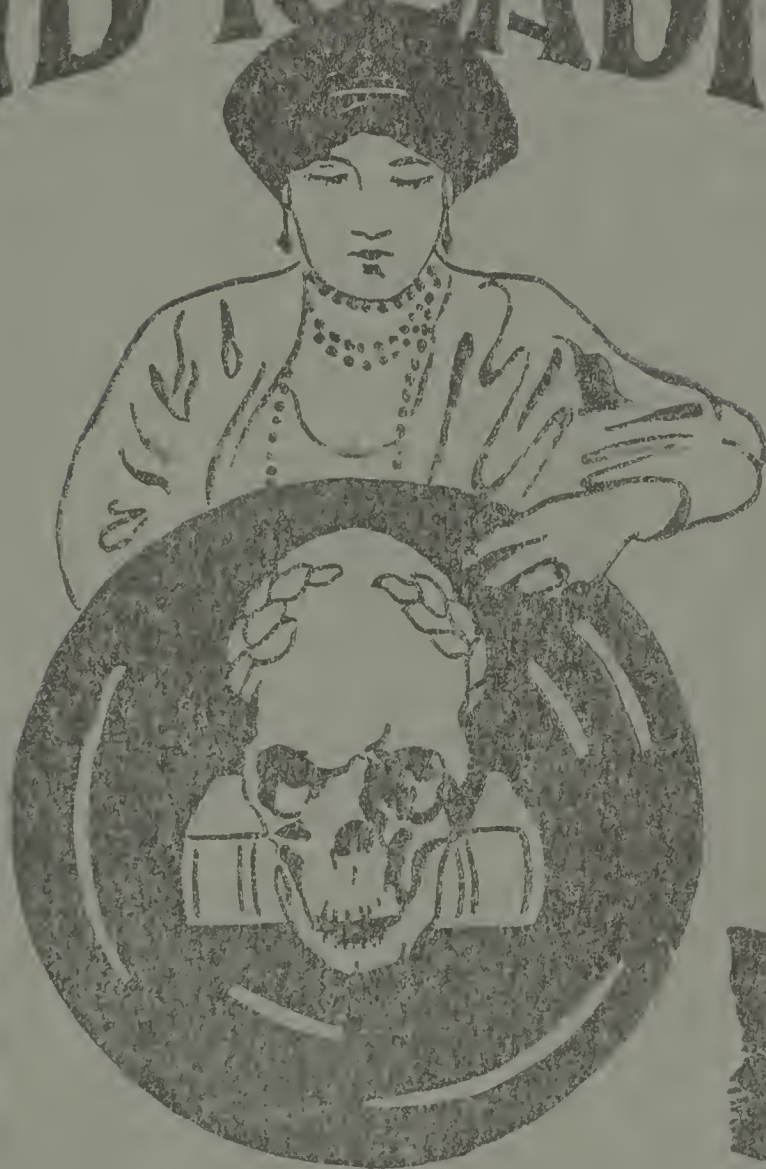
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VAUDEVILLE MIND READING



BY DAVID J. LUSTIG-LAVELL

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Typewriter is easier to handle.*

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Vaudeville Mind Reading and Kindred Phenomena

by

DAVID J. LUSTIG

(LA VELLMA)



1920

Introduction especially written for this book

by

HENRY HATTON

PUBLISHER

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❖ ❖ I N T R O D U C T I O N ❖ ❖

I doubt whether I shall ever forget the first time I saw Robert Heller, charming entertainer. It was sometime in the early sixties, at the Chinese Assembly Rooms, New York, his first appearance, an invitation to the press. He was almost unheard of. His advance agent, John Hall Wilton, who brought Anderson, the Wizard of the North, to this country, believing that Heller would make a more favorable impression as a Frenchman, persuaded him, clever mimic that he was, to affect a foreign accent. This he did for a while, but soon gave it up on the plea that he had been long enough in the country to learn the language. His opening tricks were nothing surprising, but when he reached his Second Sight, which was then new, at least to our people, his reputation was made. His audience was made up, in great part, of bright newspaper men, who set their wits to work to solve the secret of that clever trick. Many were the guesses till John Savage, who figured, years after in this country and in France as the "head center" of the Fenian Brotherhood, and that night represented the New York Tribune, started up, excitable Irishman that he was, exclaiming in a loud voice, "Ventriloquism, by Jove," and that was accepted by the majority of the audience as the answer to the puzzle.

From that time to the present there has been a craving on a great part of the public to know the secret of this and similar tricks in which the performer appears to read the most hidden thoughts of his audience. Nor is this desire confined to conjurers or those with a liking for so-called magic. Personally I knew two highly cultivated men, one, Richard Watson Gilder, afterward editor-in-chief of the Century Magazine, who with a boon companion, a reverend gentleman known for his erudition and culture, repeatedly visited Heller's entertainments in the vain attempt to solve the secret of Second Sight.

At last comes the opportunity, for herein such men may gratify their curiosity by learning the mystery of mind-reading, crystal gazing, telepathy, thought-transference, and the thousand-and-one "occult" matters which unprincipled schemers have attempted to foist on a gullible public. All is laid bare in this volume, written in plain understandable language, so that "he who runs may read."

HENRY HATTON.

❄ ❄ ❄ FOREWORD ❄ ❄ ❄

Vaudeville Mind Reading, Mental Telepathy or Silent Thought Transference is but clever conjuring presented by two or more persons well versed in the Art of Prestidigitation, which, as the dictionary has it, is persons "skilled in legerdemain;" legerdemain in its turn is defined: "A trick performed with such art and adroitness that the manner or art eludes observation." Putting it in a broad sense, Mind Reading is an art in which the medium pretends (in all seriousness) to describe articles, tell names, and to read and answer sealed questions by prescience (?) — many times seeking out the answers (?) in the crystal sphere.

Audiences and even magicians themselves have many times been completely mystified by clever "wonder workers" appearing on the vaudeville stage who lay no claim to be exponents of genuine mental telepathy yet accomplish marvelous results.

Learned men, of scientific trend, have been non-plussed and completely left in the dark as to methods employed by stage mind readers and after witnessing the unexplainable (?) feats have reached the conclusion that they had actually witnessed demonstrations of genuine thought transference.

Then again, there have been muscle readers, who have given public performances which have proven mystifying and interesting.

I will endeavor to treat the various kinds of so-called mind reading specialties together with what is known as Silent Thought Transference in this book, describing up-to-date methods of accomplishing this later day phenomena, that has baffled theatre goers in all corners of the globe. Some of the material I have gleaned from my scrapbooks and revised it in order to make this work a valuable one to both the professional and amateur who is interested and performs this sort of specialty.

From time to time springs up a new mind reading act employing original and far out of the beaten track methods. Several of the newer sort familiar to me will be reserved as they have been explained to me by the originators themselves in confidence — and a confidence, to me, is a sacred thing.

My former books, VAUDEVILLE MAGIC and VAUDEVILLE VENTRILOQUISM, have been, and still are, in unusual demand. I am happy to know this. I have been a lover of magic and kindred arts for many years and have performed on the professional stage for a long time and I am sure that until the Superior Wielder of the Magic Wand drafts me into his ranks I shall never lose interest in this mystifying, fascinating art. And when I do get a contract and a route for the Great Beyond, even though I descend instead of rise, I am sure I have and will make friends in both places, so we can while away the time chatting on the mysteries of prestidigitation, and doing magic to our hearts' content.

I lay no claim to originality in parts of this book, as I have drawn many times on the contents of my scrapbooks, but I do claim I have tried to make this work as complete as possible, avoiding all day dream material.

If a book of this sort is appreciated by those interested in this kind of work, my humble efforts will have been well rewarded.

1920.

DAVID J. LUSTIG (La Vellma).

CONTENTS

INTRODUCTION. (By Henry Hatton)	Page 3
FOREWORD	Page 4
VAUDEVILLE MUSICAL SILENT THOUGHT TRANSFERENCE ACT.	
In which members of the audience whisper to the performer the titles of any musical selection and upon spectator requesting the lady at the piano to "Please play my selection," she not only plays it but names the selected piece. This is a method of performing the most baffling Silent Thought Transference act that has ever appeared upon the vaudeville stage.....	
	Page 7
VAUDEVILLE SECOND SIGHT ACT.	
Involving a new method of signalling to the medium, which enables her to go into audience, and, while apparently under the hypnotic control of the performer, accomplishes some difficult and complicated tests. Medium also writes initials of spectators and the names of selected cards.....	
	Page 12
VAUDEVILLE CRYSTAL-GAZING ACT.	
Complete method in which the performer, working in oriental garb, walks freely about stage, reading answers to queries, also names, etc., written by members of the audience. This sort of act has mystified audiences throughout the world. Performer consults crystal sphere, wherein he professes to read the various answers to questions put to him.....	
	Page 16
PHONETIC SYSTEM FOR SILENT THOUGHT TRANSMISSION ACTS.	
"Something new under the sun." In this chapter this new and novel system is worked around the most baffling silent transmission act of them all; in which any selection whispered to the performer, in audience, is played by the blindfolded pianist on the stage.....	
	Page 17
VAUDEVILLE FEATURE MIND READING ACT.	
Complete modus operandi of a mind reading act, the kind which always wins favor with an audience.....	
	Page 21
WINGED MYSTERY.	
An unusual and baffling mind reading experiment with a sure-fire sensational finale. A feature specialty of just the sort to bring a big mind-reading show to a close.....	
	Page 24
ON ANSWERING QUESTIONS.	
Treating how to answer "catch" questions as well as many others.....	
	Page 26
METHOD OF OBTAINING SEALED MESSAGES WRITTEN AT HOME BY MEMBERS OF THE AUDIENCE.....	
	Page 27
THE BLINDFOLD DRIVE.	
Various methods of staging and performing this great publicity getting stunt	
	Page 28
A SENSATIONAL PUBLICITY TEST.	
This is a stunt staged by the performer in the city or town he is playing, and is sure to bring forth columns of news stories that is far better than the usual news stuff.....	
	Page 30
A VAUDEVILLE MIND READING ACT.	
Complete from introductory speech to the transmitting of articles; with various tests for the medium, introducing a short fortune telling by cards, effect and all in all an act that can run from twenty minutes in vaudeville to an hour and a half in a theatre as the feature part of a road show.....	
	Page 31

PUBLICITY STUNTS FOR MIND READERS.

Six tests that can be performed in clubs, newspaper offices or hotels and will gain prestige for a clever entertainer.....Page 37

SILENT THOUGHT TRANSFERENCE.

A method that has puzzled audiences in this country and abroad.....Page 41

A LATER DAY MIRACLE.

A different sort of test after which an audience is left too dazed to even applaud until several minutes after the curtain has descended.....Page 45

MIND READING ACT FOR CLUB ENTERTAINERS.

A non-electrical method of reading and answering questions, using the crystal ball feature. This is a new method and will be appreciated by the club and society entertainer.....Page 46

THE CHESS KNIGHT TOUR.

Two methods of performing this entertaining feat, which can be introduced as a mind reading experiment.....Page 48

MENTOLOGY.

A novel effect which enables the club entertainer to name every card in an entire deck, in order drawn without memorizing.....Page 49

VOICE CULTURE.

A valuable chapter that should not be skimmed over but carefully read by all mental telepathists and conjurors.....Page 51

CONCLUSION.

A general wind-up, touching on mind reading and kindred phenomena....Page 53

SUPPLEMENT

GAMBOLS OF THE GHOSTS.

A two-hour entertainment, introducing demonstrations in Mysticism, Mental Telepathy, Occultism and kindred weird and startling so-called Psychic Phenomena, winding up with a novel Crystal Gazing performance. This entertainment will meet the approval of all advanced entertainers, especially the performer who wishes to carry only a limited amount of paraphernalia.

Pages 55 to 63

VAUDEVILLE MIND READING
BY
DAVID J. LUSTIG (LA VELLMA)

VAUDEVILLE—MUSICAL—SILENT THOUGHT TRANSFERENCE ACT

In which is clearly explained a practical method of performing a musical silent thought transmission act that will baffle any audience.

Performer enters and explains the nature of this act in which the audience, while he (performer) passes up and down the aisles, will whisper the title of any well known selection, either jazz, operatic, instrumental or popular favorites of the days of long ago, into his ear, and the lady (medium) seated at the piano, blindfolded, will play any selections chosen by members of the audience upon their requesting her to "Please play my selection."

No word is spoken by performer to lady seated at piano. The only words spoken during the act is the request made by spectators.

An act of this sort will baffle the most intelligent audience. There are no concealed electrical apparatus upon the person of the performer who works entirely from among the audience. Yet with only the simple request made by the various choosers of musical selections (free choice given with no forcing by performer) of, "Please play my selection," the blindfolded pianist on stage plays selection whispered.

There are several methods, so it is claimed, of performing an act of this type. Follows full explanation of my own idea, of how a real feature act of this kind can positively be worked almost ANYWHERE, and which will be found to be practical and not a day dream.

This act, as given here, will go big at all times if the proper practice is given act and the necessary rehearsals held. Practice makes perfect and it must be remembered that Rome wasn't built in a day.

Signals play an important part in this act. Showmanship in any sort of mind reading specialty is THE important factor.

The lady (medium) is blindfolded and takes her place at the piano. There are many methods of blindfolding and many means of faking the blindfold. This is but a small matter in this act unless only two persons, the performer and medium, are used. So if some wish to present this act without the use of an assistant they can do so by employing any one of the following methods of blindfolding which I glean from one of my scrapbooks.

If an assistant is employed, a genuine blindfold may be used for madame.

The first method of blindfolding and doctored blindfold is as follows.—Two blindfolds are used. One made of one or two layers of thin black material so thin that it may be easily seen through when placed on madame. The other blindfold is a genuine one which may be examined. It is the same as the first but many layers are folded over one another so it is impossible to see thru it.

Performer conceals the thin bandage, rolled up, in his left hand, at the same time displays the thick one, stretched out between both hands, which he places over the eyes of one of the audience, who, of course, must admit he cannot see. On the way back to the stage, the performer quickly gathers up the thick bandage and conceals it in his right hand; this brings both hands together, momentarily, and when they are

again separated, needless to say, it is the thin bandage that is stretched between them. The assistant is now blindfolded, after which dispose of the duplicate blindfold.

Another Method:—Employing two bandages, one thin and the other thick, as explained in first method; the only difference being in the method of secretly changing them. The performer comes on with the thick bandage only, which he passes for examination, taking care that several persons try it on and find they cannot see through it. Receiving it back he allows it to hang down in one hand in full view. Medium is conducted to a chair in the center of stage. The lady brings on thin bandage, and when the chair is reached, while standing momentarily in front of it, she places her hands behind her back. Performer, who is now behind chair in readiness to apply bandage, requests her to be seated, at the same time taking the bandage from her and dropping the one examined on the chair upon which she sits. In conclusion, he removes the bandage, then, as lady rises, he takes up the one from the chair in the same hand; thus the two are carried off as one, or lady can place real one in bosom of dress while performer stands for a moment in front of her.

Still another method of arranging the blindfold is to fold a piece of cloth of thin material down from the top and up from the bottom, thus leaving only one thickness of the cloth over the eyes of the medium. Should a linen blindfold be employed and the material found to be of too great a thickness pull out carefully a number of threads up and across material. As far as bothering with handing blindfold to audience for examination goes, it is but a waste of time.

When but two are presenting this act the lady at the piano must be able to watch the movements of the performer and "get" the signals he sends across the theatre. This is a rather difficult task for madame so I advise the employment of a concealed assistant back stage who, thru a suitable opening in backdrop or "set" can follow the performer's slightest movements with a pair of field glasses, transmitting in turn signals to medium by either whispers (assistant standing back of scenery before which lady at piano sits); by aid (and don't laugh) of a piece of apparatus similar to the well known plate lifting apparatus sold in all magic shops and novelty depots; or by employing the electrical apparatus as explained in two of the other vaudeville acts described elsewhere in this book. It is advisable to have the footlights, during the act, dimmed or off completely but house and border lights may be on full. This aids the assistant the better to watch performer in audience without the glare of the "foots" bothering his eyes.

Signals or cues are "sent" by performer, who walks up and down the aisles, directly after name of selection is whispered in his ear after which he instructs the party who named selection to rise and request Madame to please play his selection.

Now let us get down to real business. There are many different ways of signalling to the lady on the stage or to the concealed confederate and maybe the reader, with some thought, will be able to construct his own series of signals.

The following signals will be found effective providing the performer goes about his work in a businesslike way—by this I mean without too many mysterious movements which, as some performers believe, aid their acts, but which in reality attract the attention of nearby spectators and make them suspicious—and in any form of mind reading the performer should not forget there are, in every audience, a certain number who have high ideas of their own so-called cleverness and will, if given the slightest opportunity, do all in their power to "stick" the performer and of course we know they know "exactly how all performances of this sort are done(?)."

Here are the signals with which the charts and numbers of selection are signalled.

1. Performer touches nearest spectator on shoulder.
2. Performer rests hand, for an instant, on lapel of coat. (His own.)
3. Performer touches mouth.
4. Performer rests hand on back of spectator's seat.

5. Performer tilts head downward toward spectator.
6. Performer smiles at spectator.
7. Performer nods head affirmatively as if agreeing with spectator.
8. Performer moistens lips with tongue.
9. Performer makes motions as if chewing.
10. Performer idly fingers watch fob.

Signal to medium or assistant that he is ready to "send":—Performer motions (with forefinger as in pointing) to member of audience as he says to party, "Have you a selection?" or "Some selection, please?" Stop signal: Performer places thumb of either hand in pocket.

Say for example a selection is named that the performer knows is the 14th selection on chart number 5. He signals chart number first, thus: Performer tilts head downward toward spectator, as if listening for name of piece which he requests to be repeated. Assistant gets chart number five. To send 14 performer idly touches fob then rests hand on back of spectator's seat. Assistant translates from these two natural movements 14, looks up chart No. 5 and down to the 14th selection and phones information to the lady at piano who in turn either names piece and plays enough of selection for spectator to recognize it and to acknowledge test has been a success, or names and plays a bit of it.

This act may also be worked by using what is known to only a few of our crowd as the Phonetic system, a method of signalling that, without a word being spoken, can transmit not only musical selections but ANYTHING, anywhere and at any time. This method is found elsewhere in this work.

Care must always be taken by performer to impress on the minds of the spectators that it must be some well known selection they shall call for. Many times a spectator will quickly think up a selection and in the majority of cases their selection will be one that everyone is more or less familiar with. Ignore the fellow who has a list written out. While in the audience keep your eyes and ears open continually. Don't be caught napping. The mind reader's game is not always the most simple form of entertaining.

I have arranged a series of charts to help the performer. With time and patience he can arrange his own charts, adding to those given here.

Make charts of from twenty to fifty of each variety of selections. Add to charts here given. It is no simple task but it can be done and it is the only way to work this act, outside of employing the Phonetic System, if you want to make it a success.

Each chart must be numbered separately. Make a list from twenty-five to fifty (whenever possible) of selections that are popular from various comic operas, musical comedy hits, old favorites and add to below given charts, numbering each chart separately.

WELL KNOWN SELECTIONS FROM OPERAS

- 1—Misere from Il Travatore.
- 2—Cavaleri Rusticana Intermezzo.
- 3—Bridal Chorus from Lohengrin.
- 4—Anvil Chorus from Il Travatore.
- 5—I Dreamt I Dwelt in Marble Halls.
- 6—Well known number from Tannhauser.

Etc., etc.

NATIONAL AIRS

- 1—Star Spangled Banner.
- 2—Russian National Air.
- 3—Marseillaise.
- 4—God Save the King.

Etc., etc.

IRISH SONGS

- 1—Wearing of the Green.
- 2—River Shannon.
- 3—Mother McCree.

Adding at least ten songs familiar to the Sons of Old Erin.

OVERTURES

- 1—Raymond.
 - 2—Poet and Peasant.
 - 3—Zampa.
 - 4—William Tell.
 - 5—Light Calvary.
 - 6—Pirates of Penzance.
 - 7—The Peacemaker.
 - 8—Naval Students.
 - 9—Merry Wives of Windsor.
 - 10—The Forest King.
- Etc. etc.

OPERAS

- 1—Lucia Di Lammermoor.
- 2—Martha.
- 3—Il Travatore.
- 4—La Traviata.
- 5—Carmen.
- 6—Faust.
- 7—Aida.
- 8—Bohemian Girl.
- 9—Pagliacci.
- 10—Mignon.

BALLADS

- 1—You're a Million Miles, etc.
- 2—Tell It to the World.
- 3—Tell Me.
- 4—Beautiful Ohio.
- 5—Now I Know.
- 6—Boy of Mine.
- 7—Carolina Sunshine.
- 8—I Hear You Calling Me.
- 9—Wond'ring.
- 10—Kentucky Dreams.

OLD SOUTHERN SONGS

- 1—Swanee River.
 - 2—Dixie.
 - 3—Old Kentucky Home.
 - 4—Old Black Joe.
 - 5—Massa's In De Cold, etc.
- Etc., etc.

JAZZ OR RAGTIME

- 1—When It Comes to Loving, etc.
- 2—All the Quakers Are Shoulder, etc.
- 3—Chong.
- 4—You'd Be Surprised.
- 5—That Ain't All.

- 6—The Vamp.
 - 7—How She Can Dance.
 - 8—Take Me to the Land of Jazz.
 - 9—Wait 'Till You, etc.
 - 10—That's the Feller.
- Etc., etc.

POPULAR

- 1—My Swanee River Home.
- 2—Tents of the Arabs.
- 3—Caravan.
- 4—Golden Gate.
- 5—My Baby's Arms.
- 6—Bye-Lo.
- 7—Chinese Lullaby.
- 8—Buddha.
- 9—Peggy.
- 10—Dardanella.

"PLANTED" SELECTIONS

- 1—Overture from Third Orchestral Suite in D Major (Bach).
 - 2—Sonata in C. Minor (Beethoven).
 - 3—Mazurka Brillante (Liszt).
 - 4—Traumerei (Schuman).
 - 5—The Rosary (Nevin).
 - 6—"The Bubble" from High Jinks.
 - 7—"My Hero" from Chocolate Soldier.
 - 8—Inamorata (Marchetti).
- Etc., etc.

Always signal number of CHART first by given cues, then use this "Stop" signal.—Performer nods head as if he wishes to convey to spectator that he has heard name of selection whispered; then send number of selection.

Selections may run up to seventy-five or a hundred on some of the charts if performer's assistant or medium's memorizing faculties are keen. If possible have the medium give names of composers as well as titles of selections. This adds greatly to the effect. Of course the madame must be up in a great variety of selections and this task is no simple feat, but a well trained memory surmounts numerous obstacles.

You have a certain limit to your act and to help matters along it is worth while, and at times necessary, to have selections "planted" here and there in the audience. (Note chart of "planted" selections.) This takes up time and number of chart and selection number is signalled in regular way. Change your "planted" selections at every show and every day. This isn't as easy as it seems, but it can and MUST be done for people interested in this type of performance usually attend the theatre twice or more during your engagement.

Instead of having assistant memorize the various charts a simple method of procedure is as follows:—Performer, in a book, arranges charts, one chart to a page, and sends number of chart and selection to assistant who looks up that particular chart by index in front of book and conveys necessary information to the Madame. Performer, of course, must commit charts and selections to memory, and assistant need only memorize the various signals and be sworn to secrecy.

Care should be taken in selecting a suitable assistant, as much depends on that worthy. It will be to the performer's regret should he choose an assistant who is not quick-witted and one in whom complete confidence cannot be placed. Brains and perseverance will achieve unusual success in mind reading work.

When transmitting cues to assistant, performer should act natural and all moves should be accomplished in a manner that will in no way arouse suspicion. After cues

have been sent, performer should always have each member of audience who have named a selection, rise and request the medium to, "Please play my selection." Constant repetition of this request made by spectators themselves will throw the greater majority of "wissenheimers" off the scent.

An act of this kind when presented in a convincing, painstaking manner, seldom fails to create a furore of favorable comment.

Mouth to mouth publicity, as all entertainers know, is the finest sort of publicity and as far as the newspapers go, they will be glad to print, when space in their columns permits, plenty of dope on an act of this type as, in a way, it is news. Stories can be planted in the newspapers if the performer or the theatre employ the right sort of down-to-the-minute press agent. These stories should not be filled with superlatives but real stories that will actually make readers sit up and ponder.

Many means of conveying signals from performer in audience to concealed assistant may be and have been devised. One method in which the performer signals by closing and opening different fingers on left or right hand. I do not wish to convey the impression that my method herein given is superior to all others, but I cannot see the ideas of transmitting signals via the finger code as in the first place assistant would have a considerable task watching closely for the signals transmitted by the finger and the method I gave can be worked by performer standing between different rows and in finger method performer would have to remain in aisle throughout signaling. I have met one or two professional performers who claim they have used the finger system to good results, but personally I favor the method here given.

A VAUDEVILLE SECOND SIGHT ACT

Performer makes his entrance and explains to the audience that there are many second sight acts, a number of which have, no doubt, come their way, but in most of these acts a lot of chattering was done by the man in the audience. "In this act no word will be passed between myself and the medium throughout the entire act."

"Madame will perform more mystifying feats than merely to describe various objects in the possession of the spectators," continues the performer. "While apparently in a hypnotic trance, and blindfolded Madame will pass up and down the aisles and perform a number of complicated actions, suggested to me by any of the audience, in a whisper." He again states that there will be no words passed between himself and the lady. He then tells of many different complicated tests successfully performed by the Madame such as to untie a gentleman's necktie and place it around the arm of a lady seated several seats from him; borrow a card from a gentleman, a fountain pen from another and writing something on the card will hand the card to still another member of the audience seated some distance away. She will, at this performance select any cards whispered in the performer's ear by various spectators. She will also, if so desired by any lady or gentleman tell them their initials or write them on a piece of paper.

Lady makes her entrance onto stage and is introduced, in approved manner, to audience. She seats herself in chair while performer passes a blindfold to someone down front who, in turn, pass it to this one and that for the purposes of proving they employ a genuine blindfold. Lady is blindfolded by someone whom performer asks up on stage and she remains seated in chair while performer passes through audience jotting down various tests suggested and which are whispered into performer's ear. A pack of unopened cards are now introduced and shuffled by some member of audience. Persons here and there select cards. Several ladies and gentlemen are requested to give their initials to performer, all of these tests he jots down on pad he carries, so as to keep track of the different tests the Madame is to be put through.

Now for a new principle which is introduced in this act.

The method of transmitting the various tests and signals to the medium is done by performer, while making hypnotic passes, touching various parts of the medium's forehead, ears, arms and stroking her hands. Signals of this sort have never before been introduced in an act of this sort and I believe is something new in mind reading. Old methods of making passes led medium to persons desiring tests but not signals as detailed in this act.

A word of caution here: Performers who are not showmen had better pass up this act. The greatest care must be taken when performing this act. When making hypnotic(?) passes and conveying signals to the medium care must be taken to make the necessary passes and touches so the audience won't fall to the fact that these passes are signals. Untiring practice and rehearsals must be given this act, which is not as simple to put over as it seems, before attempting it before any audience. When properly presented it becomes startling and intensely mystifying, but the reader has no doubt seen what could be one of the most mystifying acts completely spoiled by some so-called performer(?) who believes himself clever and usually bills himself as the "World's Greatest" mind reader or magician but who should rightly be billed, "The World's Nerviest and Worst."

The drawing will illustrate how by touching parts of the medium with finger tips the numbers from ONE to TEN can be signalled. Passes, throughout act when medium is in audience, are continually made and performer touches signal parts with forefinger and sometimes entire hand.

In order to make all clear the following chart can be studied together with the drawing:



- 1—Performer touches medium's RIGHT temple.
- 2—Performer touches CENTRE of medium's FOREHEAD.
- 3—Performer touches LEFT temple.
- 4—Performer touches medium's RIGHT ear.
- 5—Performer touches medium's RIGHT eye.
- 6—Performer touches medium's LEFT eye.
- 7—Performer touches medium's LEFT ear.
- 8—Performer touches medium's RIGHT shoulder.
- 9—Performer touches medium's CHEST.
- 10—Performer touches medium's LEFT shoulder.

Another way of conveying signals to the medium while making hypnotic passes is to have face and head mentally numbered in this way: 1—Right temple; 2—Centre of forehead; 3—Left temple; 4—Right eye and 5 Left eye.

When 12 is to be signalled forefinger of performer's hand making passes, lightly touches left eye twice and centre of forehead once. Either of these two methods are practical.

A downward pass on right or left side of medium, touching medium's arm below elbow, signals STOP and on whichever side signal was made means on that side is party test is to be made for.

The tests are pre-arranged in this manner or to suit performer who can "frame" his own tests:—

TEST ONE—Take gentleman's programme and hand it to lady in second seat in row in front of him. (Or in whatever row performer chooses and signals to medium.)

TEST TWO—Take gentleman's watch out of his pocket and hand it to the performer.

TEST THREE—Take handkerchief out of performer's pocket and hand it to lady sitting three rows back of medium in fourth seat in from the aisle.

TEST FOUR—Open gentleman's hand, extract two of coins he holds in hand and put them in his top coat pocket.

TEST FIVE—Take glasses from gentleman and hand them to lady on opposite side

TEST SIX—Take program from gentleman, four seats in and tear it into three pieces.

TEST SEVEN—Take lady's hat and place it on gentleman sitting beside her.

TEST EIGHT—Shake hands with lady, in aisle seat, then place her hand in hand of gentleman with her.

TEST NINE—Take out performer's watch and hand it to gentleman, then take it back and return it to performer.

TEST TEN—Take lady's bag, step back four steps, shake hands with owner of bag, then return bag.

The different tests are forced in a careful way by performer. As many tests as the performer pleases may be used but five or six tests in conjunction with initial and playing card tests will take up time of act.

When medium stops at seat upon signal from performer the next signal is the pre-arranged test; say it is the test in which performer's handkerchief is to be taken from performer's pocket and is to be passed to lady three rows back of medium, she waits for signal (3) which gives her the cue and then she backs to third row behind her, guiding herself by seat backs (she can look down side of nose to floor for feet signals explained later on in this act which are used to name suits of playing cards), performer continues to make passes, signals how many seats in from aisle the lady sits to whom the handkerchief is to be handed.

Tests can be pre-arranged up to any number. When performer wishes to signal 18, he signals quickly touching medium's left shoulder (as if guiding her clear of seats) for 10 and right shoulder for 8. Medium gets it as 18 and figures quickly in her mind what test number 18 calls for.

Simple tests such as to touch any object are arranged as follows and signalled in same manner:

- | | |
|----------------|------------------------------------|
| 1—Lady's hat. | 6—Necktie. |
| 2—Programme. | 7—Man's shoulder. |
| 3—Lavellierre. | 8—Watchchain. |
| 4—Man's head. | 9—Neckchain. |
| 5—Bracelet. | 10—Touch emblem pin on man's coat. |

More complicated tests are not only more effective but take longer and convince an audience more fully.

To name playing cards: performer announces that his medium will verbally name

cards selected without a word passing between her and himself. An entire deck can be used for a full evening entertainment but in vaudeville to save time it is advisable to use only from six to ten cards.

Cards are signalled from one (1) to thirteen (13). Ace as (1), Jack (11); Queen (12); and King (13). Suits are signalled by positions of performer's feet by looking down sides of nostrils from under blindfold) as follows:—

Both feet together signals SPADES.

Both feet apart signals HEARTS.

Right foot extended signals CLUBS.

Left foot extended signals DIAMONDS.

Turning over either foot signals JOKER.

Initials are transmitted in this way:—Each letter of the alphabet corresponds with a number. There are twenty-six letters arranged in medium's and performer's minds like this:—

1	2	3	4	5	6	7	8	9	10	11	12	13
A	B	C	D	E	F	G	H	I	J	K	L	M
14	15	16	17	18	19	20	21	22	23	24	25	26
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

For example: The initials M. P. L., are selected. Performer signals to medium by making passes as follows: he touches her quickly on left shoulder and left temple ($10+3=13$ letter "M") next quickly left shoulder and left eye ($10+6=16$ th letter "P"), and finally left shoulder and centre of forehead ($10+2=12$ th letter "L"). This is all done in much less time than it takes to write it, and medium writes or speaks the initials "M. P. L."

Performer could signal numbers to medium in this way: Say 24 was the letter ("X") wanted, performer could touch centre of medium's forehead and right ear thus signalling 24. This method could be used to advantage throughout. Either of the two methods can be used with good effect.

It will be added to the effectiveness of the act if the medium while accomplishing the various tests murmurs continually yet faintly, as if in a trance, throughout the tests.

If the medium possesses histrionic ability this act cannot fail to create a good impression but again let me advise that if the performer and the medium does not know how to act in a convincing manner pass up this act and leave it for others who possess the necessary ability.

AN EXTRA MIND READING EFFECT

This effect can be introduced in a mind reading act or can be used, to good advantage, as an extra test.

The same code, signalling by passes, as explained at length in A Vaudeville Second Sight Act, or using any code performer wishes will put over the following effect to a good hand.

Audience are given their choice of the following designs:

1—Triangle.

2—Square.

3—Heart.

4—Circle.

5—Diamond.

6—Circle with inner square.

Free selection are given and medium, using either blackboard on stage or small pad and pencil in audience, draws selected design.

VAUDEVILLE CRYSTAL GAZING ACT

The newspapers of the city or town in which the mind reader appears carries the following tale:—

MIND READING MARVEL TO MYSTIFY THEATRE-GOERS OF (Name of city or town)

The tricks of magicians fade into insignificance when La Vellma, the man who robbed the Orient of it's mystery, and drew aside the veil of hidden powers of the Far East, the land of unfathomable mystery, appears on the stage of the (local) theatre this week.

La Velma, enshrouding his performance with that unsolved mysterious power, which can be felt at that eerie hour of midnight when all things feel the touch of the mysterious; when Mother Earth herself seems still and cold, when all Nature's perishable handiwork feels the calmmy touch of stalking death, will offer his startling mind reading specialty in which he demonstrates his remarkable ability to peep into the future and tell what awaits us there.

Scientists, spirit mediums, clairvoyants and fortune tellers have been mystified and thrilled by this exponent of occult powers.

Gazing intently into a sphere of crystal, La Vellma, answers myriads of questions put to him by members of the audience. No question baffles this man of mystery and theatre-goers at the ——— theatre this week will leave that place of amusement with but one thought in mind of having actually witnessed demonstrations of genuine mental telepathy.

Needless to state that when an act of this sort is put over in a mysterious, convincing manner the town or city in which the performance takes place will ring with the name of the Seer.

During the opening speech made by the manager of the act, attendants pass among the audience distributing pads upon which any questions desired are written, torn off pad and either sealed in envelopes supplied by attendants and retained by the writers or collected and placed in a glass bowl which stands on a table in centre of the stage well down by the footlights where they remain all through the act.

At no time during act does medium (who in this act is the performer) go near table upon which questions are placed and yet performer reads and answers as many questions as running time of act permits. Furthermore members of audience can write their questions at home, seal them in their own envelopes and bring them to the theatre, yet the mind reader reads and answers those questions also. All queries are answered in a manner that startles even skeptics.

The performer while answering the various questions to the satisfaction of the writers, walks about the stage gazing intently into a crystal ball wherein he, aided by his extraordinary occult powers(?) not only gives suitable answers but calls the names of those who have written the questions, many times describes the writers and locates them in the auditorium by telling where they sit. In a nutshell, an act of this sort when "put over" (as they say in the parlance of the stage) properly makes an audience sit up and take notice.

I shall not go into detail here as to the various methods of "getting" the questions. Various methods will be explained in another chapter, together with hints and suggestions as to how to give answers to various "catch" questions.

In an act of this sort usually from two to four assistants are carried. This method of mind reading is an electrical one known as induction. A coil of wire extends around a certain radius in which the performer walks and takes care he does not get out of. This may be either of a square or circular shape. This "coil" is planted either underneath the stage proper, around outer edges of a special carpet carried with act or around base of a "box set" of scenery well covered by a floor or ground cloth. Running from the coil are two thin wires which connect to a storage battery and transmitting apparatus into which assistant 'phones messages and answers, as well as all necessary information to performer on stage. By using a transformer the apparatus may be "plugged" into connection via a stage plug.

There are no wires connected from this ground coil to the performer. But around performer's waist is an arrangement (the apparatus I have is made in this way) of another coil, making the second coil, which is constructed so that performer may step into it and fasten it around his waist.

Oriental costume is usually used by performer as the turban which goes with this costume conceals the watch-case receiver (I am not trying to be technical) which is fastened by a steel band which goes over the head (not unlike arrangement used by telephone switchboard operators) which holds the receiver in place against ear. There are several fine wires running up from body coil to ear receiver. Someone once suggested concealing receiver in padded shoulder of dress coat, thus doing away with turban. Others claim they have put second coil in turban instead of around body. Another suggests that if large (floor coil) coil be hung in back of drop body coil could be suitably arranged on back of performer, underneath coat. There are wires running from floor coil to a transmitter into which information is telephoned by an assistant to the performer.

Any of the apparatus mentioned in this book can be obtained from any reliable magical dealer or the address of a manufacturing electrical expert, who is also a clever magician, can be had from either the publisher or author of this work.

An act of this sort never fails to leave a marked impression on an audience providing the performer is able to properly present it. Performer must be a capable talker, a clever actor and above all a first class showman to gain the best return from an act of this type.

PHONETIC SYSTEM FOR SILENT THOUGHT TRANSMISSION ACTS

Herein Worked Around the Sort of Vaudeville Act that Will Baffle Even Magicians and Stage Telepathists

(Something New Under the Sun)

New ways and means are unearthed and worked out, now and then, to be used by Vaudeville Mental Telepathists by someone well versed in the art of Stage Telepathy.

My friend Sherman, formerly a performer and the originator of a number of magical effects, who is now devoting his time to creating new magical devices and effects, has created what promises, when properly applied, to become a startling revelation for the professional Mental Telepathist.

One day this creative genius sprung this new idea on me and before long we both were at work doping out the following method by which musical selections could be fired across to an assistant thus enabling the Madame seated at a piano to name and play the selection whispered to the performer.

This system can be so arranged and worked out that practically anything can be sent by performer to assistant. We leave this phase of the work for someone with more time to dope it out than we have at present.

Here I will only deal with how the lady at the piano plays any selection named by

some member in the audience. This system is far superior in both the method of signalling and working than any Silent Thought Transmission system up to the present time devised.

The system is based on phonetics or sound waves, really the consonants, long and short vowels and diphthongs used in Phonography.

Before proceeding further again let me emphasize the fact that this Phonetic System is practical and not a day-dream. Sherman and myself have tried it out successfully and were we to go back into the show game and offer this sort of an act, we both would use this system, appreciating the possibilities of it, and would use no other.

Remember in applying this system the performer is NOT restricted to a certain batch of musical selections—ANY AND ALL SELECTIONS, whether known or unknown to performer, CAN BE SENT, and even if the medium cannot play the selection she can at least name it, which positively cannot be done with any other method worked in complete silence.

A careful study of this system, together with the working of it will prove, to the performer, that it brings to light a new and far superior method of transmitting both the signals and the names of selections for the use of the down-to-the-minute performer.

In this method the various charts are prepared as given below with phonetic sounds and not with the usual lot of tabulated musical selections which all previous methods of working this type of act employed.

There are forty sounds to be charted into four charts of ten sounds to the chart, thus:—

CHART ONE

Signal	Name	Sound
1.	G	As in <i>sag</i>
2.	F	" " <i>fan</i>
3.	V	" " <i>save</i>
4.	ITH	" " <i>saith</i>
5.	THEE	" " <i>scythe</i>
6.	S	" " <i>sips</i>
7.	Z	" " <i>size</i>
8.	ISH	" " <i>sash</i>
9.	ZHAY	" " <i>suasion</i>
10.	LAY	" " <i>sail</i>

CHART TWO

Signal	Name	Sound
1.	P	As in <i>sop</i>
2.	B	" " <i>sob</i>
3.	T	" " <i>sot</i>
4.	D	" " <i>sod</i>
5.	CHAY	" " <i>such</i>
6.	J	" " <i>jay</i>
7.	K	" " <i>sack</i>
8.	R	" " <i>sir</i>
9.	M	" " <i>seem</i>
10.	N	" " <i>seen</i>

CHART THREE

Signal	Name	Sound
1.	ING	As in <i>sing</i>
2.	WAY	" " <i>we</i>
3.	YAY	" " <i>ye</i>

4.	HAY	"	"	he
5.	E	"	"	meet
6.	A	"	"	mate
7.	A	"	"	mart
8.	I	"	"	sit
9.	E	"	"	set
10.	A	"	"	sat

CHART FOUR

Signal	Name	Sound
1.	I	As in file
2.	OI	" " foil
3.	A	" " call
4.	O	" " coal
5.	OO	" " cool
6.	O	" " lock
7.	U	" " luck
8.	OO	" " look
9.	OU	" " foul
10.	U	" " fuel

The numbers of charts are transmitted in this way:—

CHART (1) ONE:—Performer's head upright.

CHART (2) TWO:—Performer's head turned to right or left.

CHART (3) THREE—Head bent slightly downward (as if meditating.)

CHART (4) FOUR:—Head slightly tilted upward (as if performer was trying to memorize name of selection given.)

It does not matter which way the performer's body is tilted—head movement "shoots" the number of chart to concealed assistant who, behind scenes, follows the performer's movements closely by aid of a pair of powerful field glasses. Even if the performer's back is turned to stage chart number can be caught.

All signals or cues must be given in a natural as well as graceful manner. These moves should be practiced time and time again.

It will be noted that in this system, as well as in system given in the other Silent Musical Thought Transmission act elsewhere in this book, that the well known signals and cues such as "hand raised to forehead," "touching breast," etc., etc., are eliminated. These new signals, when employed by a performer of ability who understands the value of and uses showmanship, defy detection.

The following are the signals used to convey to assistant the proper numbers on the various charts:—

1. Hand drops to bottom of coat, grasping bottom.
2. Hand takes position half way between bottom and waist line, grasping coat.
3. Hand naturally grasps coat at waistline.
4. Hand (fist closed) drops to same position as in Signal One, only a few inches away from coat.
5. Hand (fist closed) to position 2, only away from coat.
6. Hand (fist closed) to position 3, away from coat.
7. Hand opened, gracefully, as in position 1, away from coat.
8. Hand open as in position 2, but away from coat.
9. Hand open as in position 3, but away from coat.

10. Both hands clasped in front of performer, a little above waistline; attitude of deep thought assumed by performer.

Again I repeat, all signals should be given gracefully and in a natural manner.

START signal:—Performer clenches either fist at side.

STOP signal:—Performer places thumb of either hand into pocket, hand hanging outside.

REPEAT signal:—Signalled to performer by lady seated at piano, by a turn to right or left of her head.

The REPEAT signal is used when assistant, back stage, whispers or telephones the medium at piano that he didn't get the signals sent. Medium turns her head to right or left and the performer in audience, who keeps his eyes on stage without attracting attention of spectators to the fact, shoots the signals over again.

Illustrating using this code to transmit the following musical selections:—

PEGGY:—Chart 2, Number 1.

Chart 1, Number 1.

Chart 3, Number 5.

Transmitted thus by performer: (Start) Fist hanging naturally at side, clenches. Head turns to left; hand drops to bottom of coat, grasping edge. Drops clenched fist to side; head upright; raises hand to bottom of coat, grasping bottom. Drops clenched fist to side; bends head downward; hand (fist closed) to halfway between bottom and waistline, away from coat. Drops hand to pocket and places thumb in pocket, hand hanging outside.

GOLDEN GATE:—

KARAVAN:—

Chart 1, Number 1.—(G)
Chart 1, Number 10.—(L)
Chart 2, Number 4.—(D)
Chart 2, Number 10.—(N)
Chart 1, Number 1.—(G)
Chart 3, Number 6.—(A)
Chart 2, Number 3.—(T)

Chart 2, Number 7.—(K)
Chart 2, Number 8.—(R)
Chart 1, Number 3.—(V)
Chart 3, Number 10.—(A)
Chart 2, Number 10.—(N)

A good idea would be to have as many titles of selections as possible alphabetically arranged, adding to this list from time to time, handy for assistant to refer to should he be in doubt. No time must be lost while transmitting and catching cues. Two assistants back stage could be used to good advantage in this way; one gets the signals and repeats them aloud, the other hearing them repeated puts two and two together and telephones the title to Madame at the piano.

Signals are shot quickly by performer. Assistant must be trained to catch them quickly and correctly. This requires considerable practice. Both the performer and the assistant should familiarize themselves with titles of every sort of selection thus arriving at a method as short as possible. Various helpful things will suggest themselves as rehearsals go along.

After performer opens act with a short introductory speech, Madame comes on and seats herself at piano. When performer goes into audience she idly runs over the piano keys waiting for name of first selection to be telephoned. Assistant can be "planted" back of the scenes near medium so he can whisper to her the selection titles or the electrical apparatus mentioned elsewhere in this book can be used enabling assistant to communicate with medium which is more appropriate and more to be desired.

The performer keeps always one selection ahead, for instance, he has name of a selection whispered to him, turns to someone on opposite aisle for their selection meanwhile performer signals first selection to assistant. When going to third party for their selection, performer transmits second selection to assistant while Madame starts playing first selection.

Medium names selection, then plays part of it. She continues to play until next one is telephoned to her.

Bear in mind signals must be sent quickly by performer. Avoid "stalling" unless absolutely necessary . . . then "stall" with method in your madness.

This system, at first reading, may seem complicated and very difficult. This is not the case. It is exceedingly simple when once the idea is grasped. The operator of a telegraph instrument, when receiving a message, doesn't have to figure out so many dashes and dots mean such and such a letter but is trained, by sound, to pick up the words as fast as they are ticked out. He does this in a way that makes it seem as if the instrument were a human being and engaged in conversation with him. In the same way will the assistant, after plenty of study and rehearsing, be able to understand the performer when he telegraphs thru space the various signals.

Many silent systems of thought transmission employed by our foremost performers are known to me but I can truthfully state that with the proper working up this method is without a doubt ten years ahead of the rest.

VAUDEVILLE FEATURE MIND READING ACT

Curtain rises on a bare stage set in "four" or full using either house "Centre door fancy" or special "set" carried by act. Of course, if performer desires he can carry a special oriental setting for this or any of the other mind reading acts explained in this book. A fancy throne chair or sort of camouflaged settee can also be carried upon which the medium sits throughout the act. The chair has nothing to do with the trick. Special settings make a big "flash" for an act of this sort and helps put over the specialty to a certain extent and combined with special costuming put the act in the class known to vaudeville agents as "sight" acts pleasing to the eye of an audience but of course in any kind of an act two-thirds of the act depends on the performer's ability as a showman.

After the usual introductory speech by performer or manager, the medium is introduced and sits on stage, in full view of the spectators throughout the entire act presumably cut off from all outside communications. Medium is blindfolded and as the performer passes among the audience, Madame (medium) answers questions of nearly every description, gives out various information desired by members of the audience, dispenses valuable (?) business advice, endeavors by occult aids to locate stolen or lost articles and the medium even identifies various persons in the audience whom she has never seen before. Perfectly marvelous, what?

Members of audience desiring any information on any subject of public or personal interest, put their questions into writing. These questions never leave their possession and is seen by no other person, not even by the performer. Writers of these queries are identified and placed by the medium who reads and answers questions. Members of the audience are permitted to write their own questions, place them in their own envelopes, if desired, and placed in their pockets and held onto throughout act. These questions are apparently never seen by anyone except the writers themselves yet they are answered with startling correctness by the medium. Some questions can be answered by mail as the performer sees fit or may be answered at private interviews at the performer's hotel. All in all this act makes up to be one of the most interesting and entertaining ever presented before an audience.

This act can be headlined in the finest vaudeville theatres throughout the country. It would prove just as mystifying and perhaps as profitable if presented as the feature of a road show in the smaller cities and towns. The act can also be staged to unusually good effect in a club and is one of the best electrical mind reading specialties known to the profession.

The apparatus used is described fully in "A Vaudeville Mind Reading Act" found elsewhere in this book, with a drawing which will make everything clear to the performer.

I draw on my scrapbook for the following method of preparing the pads which are distributed to members of the audience. Each pad consists of from five to six sheets of paper of not a too thick nor too thin quality of paper. Experimenting will show what sort of paper will be most effective. Next to the bottom board of pad, which is used over again many times with fresh sheets, there should be a sheet of plain paper; above this a sheet of prepared paper, waxed side down and above this several other plain sheets. The performer or assistants in the audience supply the pencils which should be of a cheap, hard quality, the harder the more effective. Each pencil should be cut to about half its length and blunt-pointed this gets better results and avoids sharp point tearing paper when writing is being done. The questions written on the upper sheets will be transferred to the lower sheet in wax lines and these in turn when developed will run into each other but with little trouble can be read. Each pad must not be used too often in a performance as too many questions on a sheet might cause considerable trouble in reading. Pads should be about eight by five inches. Another lot may be about seven by nine inches. In a theatre one size might be used for obtaining questions from the balcony and another size for the orchestra and boxes. Assistant when passing up aisles can jot down on copy which section of house party writing question sits or size of pad can be used to indicate which section of house query was written in. Assistant can also jot down what row and how many seats in, the writer sits, thus helping the medium considerably as she should indicate where writer sits before answering question. Writer of question is asked to raise hand before question is read and answered from stage.

While passing through the audience, the assistants hand pads and pencils to different people requesting them to write their questions on a sheet, to sign them with their names or initials and tear off and keep what they have written. Some performers, after the questions are written, and torn from the pad by the member of the audience, tear off the lower half or third of the next sheet and throw it away so that the next message must be written further up requesting the next person to write his or her queries on the portion of the sheet remaining. Assistants carry a number of these prepared pads, handing one at a time to various spectators, and when several questions have been written on a pad, this pad is taken and placed on the bottom of the lot to avoid too many impressions to be written on one sheet. This should be done with care and assistants should be well trained.

The prepared sheet is doctored in this manner:—Lay a sheet of paper on a smooth even surface say a sheet of glass and thoroughly rub it on one side with a smooth, flat cake of Paraffine Wax. It may be found necessary in cold weather to move the cake of Wax about over a flame to slightly soften it so good results can be obtained. Care should be taken to press well down firmly with the wax in rubbing and remove any superfluous lumps from paper sheet with the blade of a flat knife. Then rub on the wax again and polish the surface with the palm of the hand being sure that the hand is free from dust or dirt. Be sure the hand is wiped clean of perspiration before attempting this important operation. To develop the questions on prepared sheet have a bowl of finely powdered Plumbago (Dixon's Graphite Number 635 is conceded to be the best), containing a small quantity of powdered charcoal which may be procured in any drug store. Now dust the powder lightly over the sheet with a wide flat camel's hair brush and the powder will adhere to the lines of the wax transfer and render them visible so they can easily be read.

Another method of procuring copy of message, which is not as good, but requires less preparation is as follows:

Procure a piece of glass (plate), 6 x 8 inches square. Take a sheet of paper, place it on the table. Take some SPERMACETI WAX, scrape it very fine on a handkerchief, and with this you rub, or thoroughly coat over upper surface only of sheet of paper, then place it, prepared side down on piece of glass. On this you place an unprepared piece of paper same size as other. This is carried down by assistant

and handed anyone together with a sharp hard lead pencil. They are requested to write a name or question on slip of paper, fold same, and place it in their pocket. Assistant returns to stage, loosening the sheet of paper and letting it slide off on to table as he carelessly places glass thereon. You have now, only to glance obliquely at surface of glass, to read wax impression of writing on same, and answer as best suits your purpose. In case you wish several to write, one after the other, you have $\frac{3}{4}$ size unprepared sheet of paper, which has been nearly separated into three pieces, so each one, after writing, can tear off their slips, and in this way you can as readily take care of all three, answering each in a different way. In case of your not having an assistant, you carry tablet down yourself, and by misplacing paper, can get the sense of writing on your way back to stage.

It would be almost impossible to write a chapter on how to make suitable replies to questions written by spectators which fall to the lot of the medium to answer. Experience is the only real teacher. I shall endeavor to give a rough outline later on how to answer some of the many questions put up to the Madame. Truly if the medium wishes to answer many of the unbelievable questions she is at times asked she would have to be possessor of the much read about black magic secrets and possess genuine occult powers.

Assistants of the performer can secure much information from the current papers and old files of newspapers always found in newspaper offices of any consequence. Directories can be utilized to secure addresses of prominent local celebrities. The local theatre manager and his staff may be able to hand out some useful information and these worthies usually have friends from whom, by judicious pumping, one can get a fund of gossip, parts of which might come in handy and create a marked impression when handed out at the proper moment. When prophecying always try to make your prophecies hopeful and pleasant. Ignore messages written on other paper than that passed by attendants. You can use messages brought into the theatre, already written, by spectators if you use what is known to the conjurer as a changing basket or bag. This handy piece of apparatus is made with an invisible section into which dummy sealed messages are placed before the performance. When assistant collects messages, from audience, he gives after all are collected, the hidden mechanism concealed in handle a turn and section concealed is pushed aside making way for compartment containing faked messages, which are dumped into a glass receptacle on stage (remaining in full view throughout act, and bag or basket is then handed off stage as if getting it out of way but in reality so that concealed assistant gets hold of real messages, opening them and he telephones, at proper time, questions and information to medium. These bags and baskets can be purchased from any reliable magical supply house at a nominal sum and they will be found to be of unusual assistance to the mind reader.

Performer should make it a point to have assistants have, in turn, members of audience write more questions than there is time to answer. In this way the most intelligent questions may be selected. Whenever possible it will be a good idea to have queries written before the act commences as this will allow plenty of time to develop paper and preparing various answers. Many mind reading acts play return engagements and it is advisable to save all data collected, in towns and cities where a return engagement is forthcoming, for future reference.

Clever and careful answering of questions will make many in the audience, when leaving the theatre, think they have witnessed the exercise of some mysterious occult power and there are always a number of persons who view a good, convincing mind reading performance, who really believe they have witnessed demonstrations of genuine mental telepathy.

WINGED MYSTERY

An unusual and baffling mind reading experiment for either theatre, hall or club, As this test takes some little time to present and work up properly, it is not advisable to use it in a vaudeville specialty. In a full evening's entertainment it will, if worked with the proper dramatic presentation, astound any audience.

Performer goes among audience and hands a lady or a gentleman a slip of paper instructing them to write a sentence or a line from a poem, and sign it. This is placed in an envelope, by the writer, sealed and handed to another member of the audience requesting him to place it in his inside coat pocket for safe keeping.

Some other spectator is asked to name a prominent place anywhere, within a reasonable distance, in the city or town the performance is held. A member of the audience mentions a place say, under a stone in front of the Court House, and this is jotted down so it can be remembered.

Performer now commands the Winged Mystery aided by invisible powers to carry the written slip of paper out of the envelope, held by spectator, to spot chosen by member of audience.

Several gentlemen are now recruited as a committee to go to chosen place and find written slip. They set off.

Madame, who sits on the stage blindfolded, is now placed in a hypnotic trance by performer and commanded to read whatever was written on the paper. This she does in a mysterious manner.

Performer commands Madame to awaken. He then asks gentleman if he still has sealed envelope in his pocket. He replies he has. Performer tells him it is useless for him to hold envelope as the paper which it contained has been conveyed by the Winged Mystery to place of concealment selected by someone in audience. The holder of envelope, as well as the audience laugh at this, but when this man is instructed to open the envelope to the utter astonishment of himself and the rest of the spectators the written slip has vanished!

Committee return with envelope and explain that they found it in place selected. Envelope is torn open and slip of paper is taken out, handwriting examined by person who wrote it who identifies it. Then down comes the curtain on a test that will remain in the memory of the audience for many moons to come.

Before I explain the *modus operandi* by which this wonder arousing feat is accomplished let me state that showmanship and clever manipulation are most important factors in putting this test over to big returns.

PROPERTIES:—Real showmanship. A number of plain, fairly heavy white envelopes one of which is prepared in this manner: Cut a piece of good quality carbon paper not quite the size of the face of envelope. Small daubs of glue are dropped on the four corners. The carbon is now placed in envelope and pressed into position with side of carbon giving impression inside so that when a piece of paper is placed in this envelope and envelope placed on top of pile (which is used for a surface upon which writing is done) the writing on slip by lady or gentleman leaves an impression. Prepared envelope should have flap left unsealed. It is advisable to place a number of slips of blank paper inside this envelope, so a good impression will be the outcome. This prepared envelope can be used a number of times.

An assistant (No. 2) stands, out of sight in wings or at back of theatre awaiting place mentioned by one of the spectators so he can rush there, when envelope comes into his possession and conceal it where it will be later found by a committee.

Assistant number one is used to assist the performer.

Any of the electrical methods explained elsewhere in this book can be used to transmit to the medium the contents of the written slip. This information is telephoned medium by assistant number one, when he learns it from carbon impression obtained from prepared envelope.

PRESENTATION:—Performer makes introductory speech telling audience of the winged Mystery that acts as his special messenger. He will give an exhibition of the powers of the Winged Mystery.

Performer goes into audience carrying several pencils and a packet of envelopes, on top of which lies the prepared one.

Assistant number one comes into aisle with performer.

Performer passes a slip of paper and a pencil to member of audience asking party to write any sentence, line of poetry or anything they desire. He hands them packet of envelopes, with prepared one on top, to rest on while writing. When writing is done, performer asks writer to sign it and at once takes back the packet of envelopes placing them under his armpit at the same time instructing writer to fold the paper in half. The performer now hands the writer an unprepared envelope from the bottom of packet and asks party to place the written slip in it and seal it. This move is a natural one and never noticed.

Performer hands assistant the packet of envelopes to hold. Then hands him sealed one taken from writer. The envelope "switch" is made (and this should be rehearsed time and time again before attempting it in an audience) by assistant in this way:—In left hand assistant holds packet of envelopes, and while performer covers this move of assistant by patter; the assistant when turning hands another empty envelope (which is sealed and has been lying third from top of pile) to another spectator on opposite aisle and immediately offers a seal to be placed on envelope to insure performer against spectator opening it. This party is instructed to place envelope in his inside coat pocket and button his coat.

Another method used by spirit mediums is to have a book (usually a bible) containing a duplicate envelope which is "switched" for real one by placing sealed one in book and pulling, under cover, dummy envelope into view.

The assistant now holds envelope containing the written slip on top of prepared one, and at earliest opportunity, makes his way back stage and hands real envelope (containing written slip) to assistant number two, who stands waiting in wings. Or if assistant number two stands at back of house he takes envelope and in either case waits for place where envelope is to be hidden is mentioned.

Performer now asks for a prominent place to be mentioned where envelope should be concealed. Someone mentions say the letter should be found under a stone in front of the Court House. This is jotted down on a piece of paper so it will not be forgotten by audience.

As soon as assistant number two hears place of concealment mentioned, he shoots out of the theatre, hall or club, and hides the envelope containing the writing in that place where it will later be found by the committee.

Assistant number one, back stage, opens prepared envelope and extracts the carbon impression and telephones lady on stage what is written.

Performer now commands the Winged Mystery to carry slip to spot chosen by spectator.

A committee is formed to locate the slip of paper, and leave on their quest.

The lady on the stage is now placed in a hypnotic trance, performer all thru this test remains in the aisle, and commanded to tell what was written on the slip of paper. This is done and affirmed by writer of the note.

Madame is then awakened.

Performer now asks gentleman into whose keeping note was given, if anyone was near note. Then he tells him that the Winged Mystery aided by powers invisible have taken the written slip from envelope. Gentleman is instructed to open envelope and it is found empty.

Committee return carrying envelope (unopened). One of the gentlemen are requested to open it and the written slip signed by the original writer is identified. This is a most mystifying test in the hands of a showman.

ON ANSWERING QUESTIONS

Also Answering "Catch" Questions

The Telepathist should always try to avoid "catch" questions whenever possible. Get around them, and experience will teach you many ways, in a manner that will seem off-handed or beneath the medium to answer. Many times it is advisable to ignore questions of this sort entirely.

Pass the "wise-acre" up whenever the opportunity presents itself. The performer, in audience, should pretend he didn't catch the question and pass on to some other member of the audience for their question. Many times this is not noticed as the other members of the audience are eager to "shoot" their questions to the performer. When questions are written it is much easier for the medium as well as the performer.

A Few Answers for "Catch" Questions

(Question) WHO AM I GOING TO MARRY?

(Answers) 1. The lady (or gentleman) who will be your wife.

2. I trust it will be the lady (or gentleman) you hope it to be.

3. You have made some plans. Maybe you haven't told them to even your closest friends. I trust those plans will not miscarry. (or . . . will not have been made in vain) I hope it will be the one you wish it to be.

4. I hope it will be one whom you care for.

5. It never pays to have an outsider make a prophesy.

6. I hope it will be the lady you have set your mind on.

7. I hope it will be the gentleman you have set out to capture.

8. I trust it will be the gentleman (or lady) you have set your cap to get.

9. That lady you have in mind. I hope you will win her. You've sure tried hard enough to get her (or him).

10. A gentleman whom you have in mind. He'll surely treat you right if you do what is right by him.

(Question) WHAT IS MY NAME?

(Answers) 1. As the lady (or gentleman) already knows why waste time by putting me to the test?

2. If time permits I will answer So-and-So's question later. (This surprises them if your assistant can get their name).

3. Whatever name you were christened with.

4. I trust the lady hasn't forgotten her own name?

5. That question appears a bit hazy.

6. This is not a seance.

7. I am not a telephone directory.

8. I am not a personal tax collector.

9. What? Has the lady forgotten her name? Personal advertising, you know, doesn't always pay.

10. The management objects to that question.

HINTS:—"Plant" someone "on" the show out front and from the start have them ask one of the above questions and turn him down by giving him a snappy reply. That will make the others with that question in mind forget it. If they ask who will they marry request that the name of the questioner be given you otherwise you will not answer. They won't relish the idea of having their name made public that way. If they should be married and try to turn a laugh on you . . . (when asking "Who will I marry?") . . . Tell them that it is bad policy to plan so far ahead!"

At times a "wise-acre" will ask, "Who am I with?"

Answer after finding out if it is a lady . . . "Your own wife, I trust." If a lady is with a gentleman and asks that "fool" question answer, "I trust it is with your own husband."

Assistants can quickly jot down on slips to be developed such descriptions of writer's personal apparel as will be more convincing for medium to give before answering.

When answering written questions (the message or question should have on it the initials or name of writer) the medium should start off something like this:—

“Mrs. So and So, I am under the impression that you are contemplating going to New York in reference to a money matter. I advise you to go, as it will prove most profitable for you.”

“I get the initials, R. W. D. Is someone present with those initials?” Performer finds out and tells Madame there is. Then she continues: “Raise your hand please. I get the name So-and-So. Am I right?” Then she goes on and reads and answers question. Inject humor into your answers whenever it is possible.

Some performers have an assistant who opens, and writes gist of question and suggested answers while another confederate telephones them to the performer. It is very difficult, at times, to quickly think up sensible and witty answers to queries.

A clever bit of business used by some performers is to memorize several questions and names and walk into aisles or stand on rundown leading from stage and give a few answers to questions. To do this performer must be able to memorize well. It is worth using as it sort of shatters the idea of how it is done (the method employed) that some may think they know.

“I see Mr. J. J. So and So. He sits in the twelfth row, two seats in from the aisle. Am I right?” Performer picks out victim and tells medium she is right. “You want to know,” continues the Madame, “whether or not you will be married before the end of the year. Have hope, sir, if you don’t get married this year there are lots of more years to come.”

“Someone, I cannot make out the name, wants to know if the end of the world is near. Don’t worry, you’ll have lots of good times before that day dawns.”

“A lady in the seventh row whose name I believe is Miriam So and So, wants to know if she will succeed in becoming a movie star. Is that right, Miss So and So? Party addressed answers medium. Medium continues, “You will succeed Miss So and So when you get in, but the getting into the pictures is the difficult thing.”

Questions are read and answers given in this way until time for end of act arrives and medium can inform audience that she can get no more impressions or performer can go upon stage and say: “Madame, time is flying.” Madame answers another question and then performer slaps hands or snaps fingers as if bringing her out of trance(?) and both bow themselves off as the curtain descends.

METHOD OF OBTAINING MESSAGES WRITTEN AT HOME BY MEMBERS OF AUDIENCE

There are many methods of obtaining messages from members of the audience who have brought their questions and messages already written at home on their own paper and sealed in their own envelopes. The performer with a little thought and referring to the different books on magic he has in his library will hit upon some method to his liking.

I have mentioned elsewhere the ruse of collecting these messages in a Changing Bag or Basket. This is a most useful piece of utility apparatus, for not only the mind reader but the magical entertainer as well.

Here is another method:—Box, to receive messages, is placed in lobby of theatre. Box should be designed in oriental fashion. Two boxes are employed and both must be exactly alike. Each bearing a small brass padlock. Spectators upon passing into theatre deposit their messages and when time arrives for reading same assistant switches box containing real messages and duplicate box is carried down aisles and handed over footlights where it is placed upon a small table and remains in view throughout act. Care should be taken when “switch” is made so audience who may be coming into theatre at that time or standing up in back don’t get wise to what is being done. Real questions are taken back stage and opened by assistant who reads and telephones messages and names to performer on stage.

Special boxes with secret double compartments are also used. Any magical mechanic can make a box for the performer if he so desires.

THE BLINDFOLD DRIVE

Nowadays this trick is modernized providing the mind reader is up to date. The old effect is as follows: A carriage was procured and the mind reader accompanied by a committee of two or more drove through the main streets, of the town in which he happened to be playing, to a selected destination, unbeknown to performer, blindfolded. In this building was hidden some article which it was up to the mind reader to find. Today, if the performer can drive an automobile, this effect will be more interesting. Performer must be able to operate an automobile. The driving being done by performer and the subject places the backs of their hands on the wrists of yours, holding them in that position lightly. Driving blindfolded is all right, but care must be exercised or disastrous results be the outcome—at least this is what the committeemen and spectators should be led to believe. Now to business. A committee are selected, they should be well known residents of the city or town in which you are playing and above suspicion as some “sidewalk comedian” (and every city, town, village and hamlet have them) might remark that they were in collusion with performer.

These gentlemen are instructed to drive to some part of the city and to hide some article, usually picking out some prominent building like the local post office or city hall to hide articles in (name of article unknown to performer), then to return to hotel or theatre where performer awaits them. They are instructed to be sure and return over same route they took and to concentrate on it. This is for effect. Performer is blindfolded to the satisfaction of the committee and spectators (performer should do some convincing acting here: i. e., floundering around a bit, stumbling when getting into awaiting machine or carriage) and entering the conveyance drives over the same route as committeemen and locates the hidden object.

SECRET:—There are a number of ways of accomplishing this trick. One method is to have performer blindfolded with a blindfold (see article on blindfolds) made of black cloth of quite a length which should be folded several times to convince spectators that performer is unable to see. This should be tied tightly over the eyes, the lower edge coming down to the tip of the nose. No difficulty will be experienced, by performer, of seeing if he looks downward, tilting head, alongside of nose. A three or four inch wide blindfold can also be used if so desired. A knitted scarf (closely knit) can also be used enabling the mind reader to see thru it. Nearly any sort of blindfold can be lifted a little by raising the eyebrows, enabling one to see better. Nerve is about the only thing necessary in this experiment, as a little practice will enable you to “get” the various muscular indications. You get into whatever sort of conveyance is selected, have one of the committeemen either place his hand upon your wrist or performer takes committeeman’s right hand lightly in his, holding it thus throughout the drive. In this way unconsciously the man will actually guide you this way and that and should you fail to “get” his “indication,” tell him to concentrate intently on route. He will unconsciously pull you back should you take the wrong route. Sometimes a slight backward tug will be the signal when you have arrived at place selected. By careful “pumping” you can get from him where the place is and what sort of building it is. When arriving at destination get out, take the hand of the gentleman who assisted in hiding object, your subject realizing how much depends on him in this experiment will do his best to closely follow your instructions and aid you in many ways. During drive he will continually concentrate on route as performer keeps cautioning him to do, thus imparting to you more strongly proper indications as to which way to go. Many times the muscular movements will be pronounced, at other times barely noticeable. (Practice muscle stuff well as, for close work, it is worth while.) This is true of any test in muscle reading and is due to the various powers of concen-

tration your subject possesses. At times you will find someone who indicates the proper route so strongly by moving his hand in the proper direction, that you try to figure out why he doesn't notice it. But avoid calling his attention to what he is doing, of course. The reason for that is this, the mind cannot be wholly concentrated upon two different things at the same time. As long as your subject continues to fix his attention upon the direction you must take he will unbeknown to himself be leading you and not know he is doing so.

The hidden article is recovered (practically by his leading performer to its hiding place) and performer has put over a test that is great for getting a lot of publicity and when properly done it will get into the local newspapers and if the theatre press agent knows his business and has a few reporters present you may "burst forth" on the front page of a paper.

Of course, there are times when the manager of the theatre is personally acquainted with several well known men in a town and if properly approached the manager might enlist his friends to "frame" a little publicity stunt and then what wonderful(?) tests can be arranged! These "framed" tests, of course, never fail! But it is best to watch one's step, unless the house manager can be trusted, as many well meaning people are, many times, out to "stick" a mind reader and the old adage, "an ounce of prevention is worth a pound of cure" holds good in the work of a Mental Telepathist.

A SENSATIONAL PUBLICITY TEST

A Hidden Article Is Located by the Performer After Traveling a Certain Route, Done Without Muscular Contact

Performer undertakes a test in which he will endeavor to read a person's mind in this way:—A person of some standing in the city or town performer is playing, is instructed to hide a certain object anywhere he desires. Without muscular contact or any questioning the performer is to be "willed" to the place of concealment of the object, and along the same route taken by the man who hid object.

Performer should have the theatre manager or the house press agent see that as many newspaper men as possible should be present during the carrying out of the test.

The day or evening before the experiment is to take place the party selected hides the article and lets no one into the secret.

The performer makes three conditions for the test: first, that he shall see the article before it is hidden; second, that the person hiding it and who is to act as the performer's "mental guide" the next day will promise to concentrate on route he took when going to conceal the object and third that the "guide" will walk behind the performer during the test and mentally direct him along the right direction.

It is agreed further between the performer and the "guide" that no questions shall be asked or answered during the test and that there will be no physical contact.

The article is shown the performer and hidden. The next day, at an appointed time from either the lobby of the theatre or some place picked out by the "guide," the performer blindfolded by a selected committee, starts out closely followed by the "guiding" party. The performer, thanks to the mental willing (?) of the "guide," is successful in following the same route (as that taken by the "guide" the day before) and locates the concealed article much to the delight of the spectators. Then the newspapers of the city or town where the test takes place gives the mind reader, if he has put over the stunt well, columns of publicity.

The performer should impress on the minds of the spectators, before starting on the test, that he is entirely unfamiliar with the streets of their "delightful city" and all that sort of stuff.

It depends a great deal on the showmanship of the performer to carry this publicity test to a successful end. This test is a bit more trying and harder than the

previous publicity tests explained, but with plenty of nerve and close observation the test will not fail to bring forth the plaudits of both the press and public.

The whole test hinges on the performer's study of the shoes of the man who is to act as "guide" in the test. Of course to simplify matters your manager or one of your trusted assistants can have a certain mark on his boots that no one else would notice but yourself, as you two have agreed upon it and as will be seen later the assistant in collusion with you can follow closely the way the committeeman's (the man who does the hiding and is supposed to mentally direct your efforts) feet are turned, indicating direction, and he can turn his feet the same way so in case you should slip up you can at once turn your eyes, seeking out by the agreed upon mark, to the shoes of the assistant, thus "getting" the proper direction to take next. Although with a little practice this will be unnecessary, as you will get used to following the other fellow's shoes. Sounds a bit foolish, what? But nevertheless it isn't. It's a fact and upon this hinges the whole success of the test.

When you are introduced to the man who is to work the test with you study his boots, try to pick out some distinguishing mark on them or how his trousers fit over them and just what color trousers he is wearing. This all helps out.

You greet him and speak to him something like this: "My success or failure in this experiment today depends on you, Mr. So-and-So. I am merely the passive agent; you the active one. It is you who will be the one to will me to find the concealed article (naming whatever it happens to be) and upon your concentration depends the success of this test. I shall depend on you to exert all the strength of your will power to guide me in the proper direction. Of course there will be no exchange of words between us nor any physical contact as were employed in olden methods. If you will me in the right direction by keeping your mind completely on that route I shall succeed; otherwise it will be a waste of time. Walk several feet behind me and keep your mind concentrated on the route you took when you concealed the article. If I go in the right direction mentally will me to continue, but if I am going wrong, stop yourself, and mentally command me to stop as well. All that I ask is that you shall not will me along the wrong route and constantly concentrate on the proper direction I am to take."

This is stretching the truth but it sure does impress both the man with whom you are to work and the rest of the spectators who literally "eat up" this sort of bunk.

You then allow the committee to bandage your eyes. This done to their satisfaction you lift your eyebrows to work the bandage a bit loose, then look down the sides of your nose and you can see downward enough to answer your purpose.

Now comes some acting. You grope about, stumble a bit and circle round once or twice (with hands outstretched) until you bring the shoes of your committeeman within your range of vision. His toes are naturally pointing in the direction he is concentrating and "mentally willing" you to go. After a little more stumbling and groping you start off in direction his toes are pointing.

Before this the performer should have a rough idea about the city in which you are playing and going to make this test. The article, it must be understood by the concealer, should be hidden within a radius of a mile—of the starting point.

You can easily follow the curb of the street and all the while keep an eye on the boots of your guide. Now you are called upon to do some more acting, in which instead of staying in a straight route, walk from one side to another, and if the opportunity presents itself blunder into a passerby. Now and then go into a wall and grope about with your outstretched hands as if feeling your way. These actions satisfy the onlookers that you cannot see and are going it blind(?). Once in a while say to your guide, "Be sure and will me along the right route. Don't let your mind slip from the route for a moment. I am depending upon your mental willing." The following crowd will eat this up too. At each corner you circle round so as to get the shoes of your guide within your range of vision. When circling and groping now and then change your tactics so someone in the crowd won't get suspicious. Soon you will reach the

end of your route and by closely watching the feet of your guide you will arrive at the place where the article is hidden. Fish around and locate it and then—well, you have earned another batch of press notices.

A VAUDEVILLE MIND READING ACT

Introducing a Compilation of Methods Known to the Profession from Which Any Part, With Proper Treatment, Could Be Made Into an Act, Complete in Itself

Curtain rises on full stage (special "set" may be carried if wished by performers, or back house drop (interior) used). No "props" of any kind on stage except a cane backed chair upon which the medium sits throughout act. Stage and house lights on full throughout specialty.

Performer enters and in a short to-the-point speech, something like the following, tells of the medium's powers.

Ladies and Gentlemen:—

It is the pleasure of Madame—and myself—to appear before you this evening (or afternoon) and present for your approval a series of experiments in latter day thought transmission, also known as Mental Telepathy and Mind Reading. We lay no claim to supernatural aids or powers but only to the fact that we will demonstrate and prove to you that it is simply a case of two minds acting in unison, or I might say, two minds that act as one. Kindly have articles you wish Madame to name ready, and later perhaps I will endeavor to transmit perhaps your innermost thoughts to Madame _____. After introducing Madame _____ I will pass through the audience and while doing so I will request that perfect quiet will prevail during our performance, as the Madame is under severe mental strain during these experiments.

Allow me to introduce Madame _____

Chord by orchestra as the Madame makes her entrance. Madame bows to audience; performer leads her to chair. Music continues a wierd oriental fantasy played very softly while performer blindfolds her. After Madame is blindfolded: Performer—"Thank you. (Orchestra stops playing.) I shall now pass up the aisles and Madame will endeavor to name various articles."

Performer passes quickly up one aisle and down the other, the Madame (medium) naming various articles touched, performer doesn't say a word during this test. Performer now slowly goes up and down the aisles and to the boxes. The medium describes various articles members of the audience desire described. A very few words are spoken by performer in transmitting descriptions, etc., to medium the act is all the more mystifying.

HOW IT'S DONE:—There are a number of methods employed in this act. The act as it stands was "framed" by me for a well known mind reading act. Recently they have broken in a new act, so I am at liberty to publish the method originally compiled by myself for these clever performers.

The first series of articles and things named by the Madame, on the stage while the Performer passes quickly up one aisle and down the other, touching them, are prearranged or in other words the performer and the medium have memorized a number of articles and things in rotation which the performer touches. It is well to have three charts or lists memorized in order that should the act be doing three shows they will be fooled as the same articles are not named in rotation at either of those performances. The charts can be switched around as the performer wishes, he telling the medium which chart they will use on the different shows.

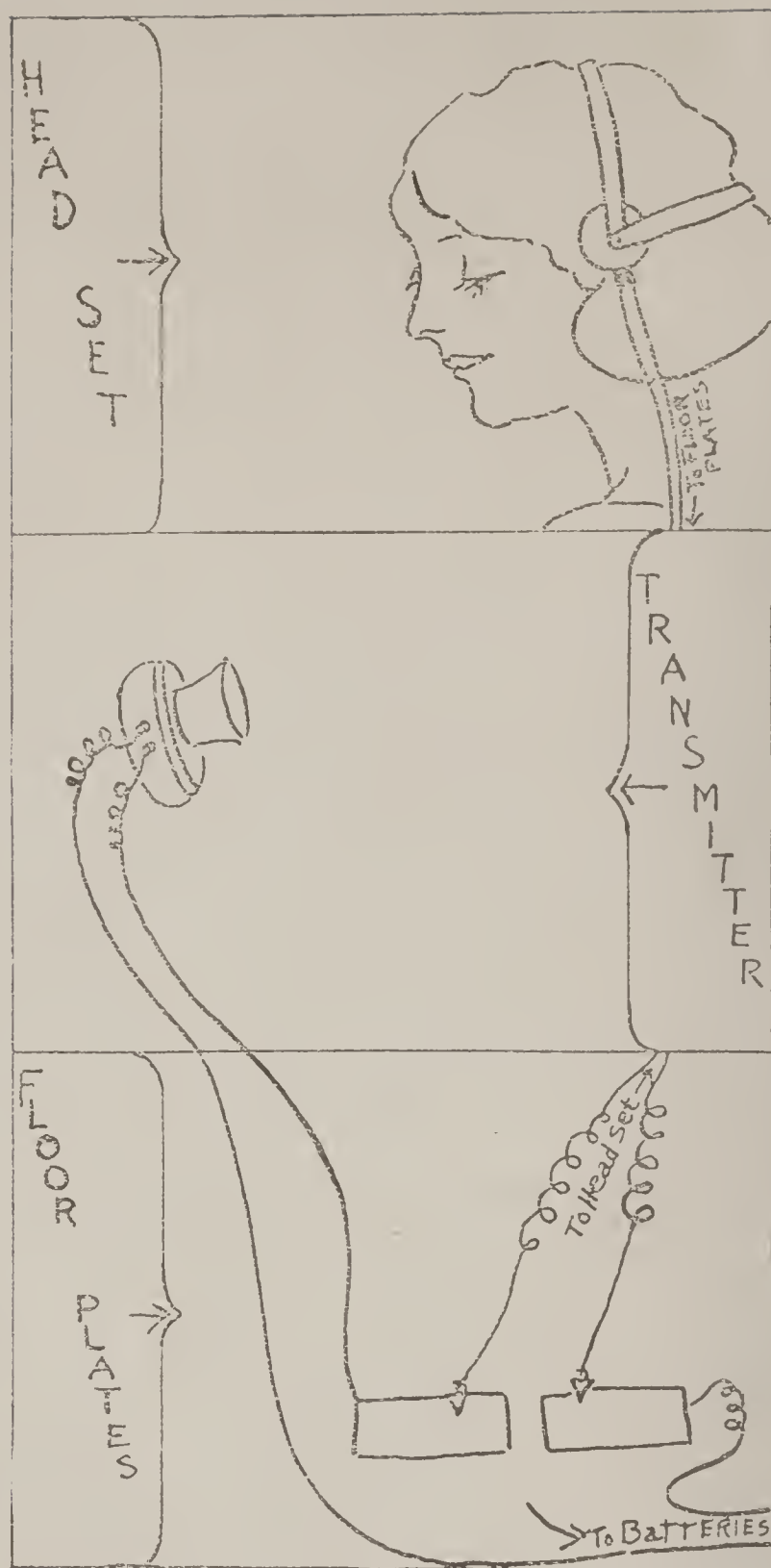
The paramount idea in the minds of all mind reading acts should be to mystify as many as possible at all times possible.

The following charts of prearranged items may be used or the performer can draw up his own charts

1. Handkerchief
2. Bracelet
3. Lady's ring
4. Lady's hair
5. Hat
6. Watch chain
7. Lavalierre
8. Man's ring
9. Programme
10. Lady's hand
11. Stickpin
12. Necktie
13. Coat
14. Glasses
15. Wrist watch
16. Emblem
17. Gent's ring
18. Gent's hair
19. Waist
20. Lady's ear

1. Stickpin
2. Hat
3. Watch chain
4. Programme
5. Lady's ring
6. Necktie
7. Handkerchief
8. Wrist watch
9. Bracelet
10. Lavalierre
11. Lady's hand
12. Man's ring
13. Lady's hair
14. Gent's hand
15. Waist
16. Gent's hair
17. Glasses
18. Coat
19. Lady's ear

20. Emblem



- | | | |
|-----------------|-----------------|-----------------|
| 1. Lavalierre | 8. Lady's ring | 15. Stickpin |
| 2. Necktie | 9. Man's ring | 16. Coat |
| 3. Gent's hair | 10. Watch chain | 17. Lady's hand |
| 4. Hat | 11. Lady's hair | 18. Lady's ear |
| 5. Bracelet | 12. Wrist watch | 19. Glasses |
| 6. Handkerchief | 13. Gent's hand | 20. Waist |
| 7. Programme | 14. Emblem | |

After each named article or thing, at times, it would be a good idea for the performer to remark, "Yes!" or "Right!" after the medium names them. When these two affirmatives are continually repeated it also lends more mystery to the act.

This act carries three people; performer in audience, medium on stage and a concealed assistant back of stage. Of course this act could be arranged easily for only two people if such is desired by performer.

The concealed assistant is used to spot out various articles touched by performer, thus getting away from the prearranged charts. I deem it advisable to carry an assistant who is really more than just a person concealed back stage who peeks out through opening in back drop or from wings and telephones information to the medium. (We give, in another act, signals, etc., which would be useless if a third party wasn't employed in the act; unless a "doctored" blindfold was used by the medium. These signals could also be used in this act if the operators so desire.)

Were I doing a mind reading act now, as I have always told my friends and fellow entertainers, I would have another fellow broke into the act and he and I would be really doing the act and the lady medium be only a sort of puppet trained to answer questions when I transmitted them, not to the lady, but to the concealed assistant, he receiving the signals and phoning descriptions, names, etc., to the Madame. The Madame would not know our code and if any misunderstanding, quite a common occurrence in this sort of act, should arise between the medium and myself I would break in another lady for the act and allow the other medium her freedom and she would be none the wiser.

Another thing about this act is that the lady has a sort of invisible telephone arrangement (see drawing) dressed into her hair, which is draped becomingly low on and beneath her ears, with the wires from receiver, in hair, running down beneath the clothing into shoe tops, down the inside of the instep, on both feet, with ends of wire running out through a small hole punched into shoe where the upper leather joins the sole just in front of the heel. One spur plate should be screwed flat and firmly on the heel of each shoe, the binding being at the front of the heel and the points forward. The floorplates are laid on the stage in front of cane chair. (Cane chair being used to do away with any thought of a connection with chair as in olden methods.) A thin carpet or rug is laid over the floorplates to conceal them. The rug must be thin, so metal points in medium's shoes pierce through the rug and connect with the floorplates which are placed about four or five inches apart. The wires connecting to plate and batteries is run off stage under floor cloth (which every theatre has) and off to transmitter held by assistant into which the assistant telephones the various information necessary to the medium on stage. The medium seats herself in chair and is careful to place one foot on each plate and pushes the spike-ends on her shoe bottoms into plates making the connection. Experimenting will determine length of wire and how many batteries to be used for apparatus. Storage batteries can be used if performer understands how to use them. I have seen an electrical mind reading outfit fitted for both the use of floorplates and in using induction which was plugged into stage plugs and employing a transformer to reduce voltage. Anyone wishing to secure apparatus of the electrical kind will be supplied with address of an electrical expert who is also a magician, dealing in electrical magical specialties, upon the receipt of a stamped, self-addressed envelope sent either to the author or publisher of this book. The induction method is employed in an act found in another part of this work.

Together with the prearranged charts, and the third party in the act watching the performer's movements while in the audience (viewed through a pair of powerful field glasses) the performer also uses, in the act, a verbal word code to assistant or medium or a signal code to assistant back stage who transmits it to the medium via the telephonic apparatus.

A big effect, that is many times well worth the extra expense incurred, is that of using "plants" (persons in the pay of performer) who have unusual articles which they request the performer to have the medium describe in detail, messages they refuse to leave out of their hands and so forth. The Madame describes quickly and in full these various tests, thus making the audience believe the Madame could tell the same things just as accurately about their own things and messages if time permitted, thus adding a hundred-fold to the mystery of the act. Then again these "planted" tests,

as well as the prearranged ones at beginning of specialty, take up time and help the performer to avoid what might prove to be embarrassing moments. "Planted" tests should always be changed at every show and every day as someone might discover the fact that these persons with unusual and lengthy tests are employed by the performer. These local assistants can also be used to get information out of others they might know who will attend the performance at some time during the week and what convincing tests Madame can give should the performer be tipped off that they are in the audience.

In an audience there are a limited number of articles to be found. Many times the performer (in audience) may be hard pressed and have to wiggle his way out of a "terrible moment," but if he keeps his eyes open he hasn't an awful lot to worry about.

Naturally it is best to keep away from the olden-time verbal codes with which the performer has to shoot a dozen words across the heads of the audience to convey to the medium the desired information. Codes have been devised in which a number of words are done away with, but seldom do these codes appear in print.

The following code is used to indicate from the numeral one to cipher (0). This code was devised, I believe, by a writer on things magical. It has been tried out and used successfully. Memorize the two sets of words to indicate these same numbers as words in first column are very similar and should be used as often as possible, as this will lead your audience to believe you are using the same words over and over. This truly is an improvement over all other codes. The reason for learning the two codes is should you have to signal number five for your first article you would be cornered so you use the number five starter, "Name (this)," and go right along and no one is the wiser.

QUESTIONS

1. What (is this)
2. What's (this)
3. What now?
4. Now what?
5. And now?
6. (And) this?
7. This article?
8. Next?
9. And here?
10. Over here?
11. Over there?

STARTERS

1. _____
2. _____
3. Describe (this)
4. Tell (this)
5. Name (this)
6. Give (this)
7. State (this)
8. Look (at this)
9. Picture (this)
10. Quick
11. See (this)

AFFIRMATIVES

1—That's right. 2—Right. 3—Good. 4—Very good. 5—Right sir? 6—Yes. 7—Well? 8—Correct. 9—Go ahead. 10—Go on.

The medium and assistant both know when you have completed prearranged routine at opening of act that you are going to "send" articles next so your signals will be for only the article list. To make things a lot easier and to make the words used seem the same to the ears of the audience this same writer has arranged the list of affirmatives, which after the medium has correctly named the article in question you make use of to inform her she is right and at the same time serves to give her the number of the next color. For example: Performer—"Describe this." Medium—"It is a watch." Performer—"Right!" (the next point is the color; she sets the signal "Right" (No. 1) to color table which is either "White" or "Silver," and as it is a watch it must be of metal. Medium—"It is a silver watch." Medium now goes on to tell time by the watch.

In meantime performer has noted time by the watch and is ready to signal first figure of time with next affirmative. She already knows what time the hour is, as she knows what time the act went on. Say time is 9.21, he signals her the first figure of the minute hand which is "two," so in reply to her description of the watch the following

dialogue takes place: Performer—"That's right." Medium gets the "2" signalled but only says:—"It is a little after nine o'clock." Performer—"Right." (thus "one is signalled to her). Medium—"It is now just twenty-one minutes after nine." No questions are necessary. You start on an article and medium goes ahead and describes it.

Routine with coins: medium names in rotation metal, value and date. Should you come across a coin you are not familiar with have metal and date told by medium or pass it up with the remark, "Madame is not familiar with foreign coins," and quickly pass on to next member of audience with test. A "plant" could be used here to have a foreign coin and get into a mild argument with the performer. The performer tells him that, after a few words, he will satisfy the skeptic and have Madame concentrate on coin and coin is fully described, thus putting the wiseacre(?) and skeptic out of the running. This sort of test always gets a big hand for the medium and performer.

As long as you continue using affirmatives medium continues, in prearranged manner, to go on, but as soon as you call her by name she understands you are ready to take up a new object. When you say, "Madame concentrate, etc.," have your medium understand that that is the signal warning her to be careful and watch out.

At beginning of act you can do away with using pre-arranged codes by using the following method:—First walk through audience and have the medium name a number of different articles rapidly, using his question code to signal thus: (1) What is this?" (4) "Now what?" (10) "Over here?" etc.; having arranged a chart with articles such as 1. Handkerchief; 2. Gloves; 3. Programme; 4. Watch; 5. Necktie, etc. When you come to an article like a watch or coin where color, value, date or initials may be given, stop and use the affirmative list. Don't waste time in descriptions of articles unless they are of unusual interest except of course those articles or messages you have "planted."

Detailed descriptions of "planted" articles are always impressive. In midst of the second or third test of this sort stop the medium and tell her time won't permit a further detailed description. This not only convinces the audience but enables performer to get a "lead" for an excuse to pass up some undesirable object. If something is sent to medium and she don't just get it she remarks, "I am unable to see the article plainly . . . it is indistinct . . . I will have to pass it up." Quickly the performer shoots back, "Madame, concentrate!" which means "Be careful."

In transmitting letters for initials on watches and cigarette cases and names of the various well known watch movements the alphabet etc., is arranged in the following manner:—

Can.....	1.....	A
Say.....	2.....	B
Tell.....	3.....	C
What.....	4.....	D
Name.....	5.....	E
Quick.....	6.....	F
Give.....	7.....	G
Please.....	8.....	H
Kindly.....	9.....	I

Prefixing "Madame" before code word sends "J" or 10.
Prefixing "Thank you" before code word means "T" or 20.

For example: a watch is handed performer with the initials "D. J. L." You transmit the initials in this way: "What (D) initial Madame?" (J) "Madame (10) say (2)=12th letter is 'L' it!" Medium answers: "The initials on the watch are 'D. J. L.' A cigarette case engraved with initials "R. W. D.," would be sent thus:—Madame please (10 and 8=18th letter which is "R") go on! Thank you! Tell me (20 and 3=23rd letter or "W") what else? (4th letter is "D") therefore initials on case are "R. W. D." Care must be exercised in transmitting initials. Numbers on watchcases

or works can be transmitted in same manner although there are many simpler methods to send numbers.

For the names of various watch movements use the following code:—

- | | |
|------------------|-----------------|
| 1.—A. Waltham | 6.—F. Hamilton |
| 2.—B. American | 7.—G. Illinois |
| 3.—C. Rockford | 8.—H. Swiss |
| 4.—D. Hampton | 9.—I. Elgin |
| 5.—E. Ingersoll | 10.—J. Standard |
| 11.—K. Waterbury | |

A laugh can be raised by medium when performer says, "This timepiece, Madame. Name it!" Madame knows it is an Ingersoll by cue "Name it," which is Number 5 or "E," so she "stalls" a bit and says, "I can easily tell the name of that timepiece from here. It's an alarm clock. Beg pardon, sir, it's an Ingersoll."

When breaking in your act be on the alert at all times. Look out for the "wise-aleck" who awaits a chance to put one over on you. You'll find them in every audience in every town. While making your way down the aisle don't look directly at anyone but keep your eyes open for articles that will make simple tests. Learn to get out of a tight place . . . books will never teach you this. Only experience will. Keep your wits about you, feel confident and you will be successful. In an audience spot out a person who looks likely and ask him to let you take some article like a cigarette or cigar case, a watch etc. He may be good natured and comply with your request. There are many tricks the mind reader learns, which only can be learned by the experience of working to an audience. Now for the following charts:—

COLORS: 1—White. 2—Yellow. 3—Red. 4—Blue. 5—Orange. 6—Pink. 7—Green. 8—Purple. 9—Brown. 10—Black.

METALS: 1—Silver. 2—Gold. 3—Copper. 4—Gunmetal. 5—Brass. 6—Platinum. 7—Nickel. 8—Oxidize. 9—Bronze. 10—Iron.

Chart for United States coins: 1—Cent. 2—Nickel. 3—Dime. 4—Quarter. 5—Half dollar. 6—Dollar. 7—2.50 gold piece. 8—Five dollar gold piece. 9—Ten dollar gold piece. 10—Twenty dollar gold piece.

In coin list should you receive a silver dollar transmit it in this way, "What . . . what is this?" The repeat, as if performer is wrapped up in coin (as there are comparatively few "cartwheels" in circulation today) is cue to medium that it is a silver dollar performer holds.

Of course if a good verbal code is learned by either performer and medium or performer and concealed assistant many more tests can be undertaken. The student can suit himself. Elsewhere in this book will be found detailed explanations of mind reading acts in which there is no employment of a code of any kind. It must be borne in mind that usually vaudeville mind reading acts have a running time of from twenty to twenty-five minutes and that too many tests should not be attempted.

A novel act for vaudeville theatres was an act I devised some time ago to use in vaudeville but due to being, at the time I wished to present the act, unable to secure a suitable medium I laid aside the idea . . . it was a novelty mental telepathic act in which not a word was spoken throughout the turn yet the performer went among the audience with a pack of newly opened cards, which were shuffled by a member of the audience, persons in different parts of the theatre were to select cards, free choice being given with pack in their own hands, and after the entire deck was scattered performer was to have medium name card held by parties pointed out by performer and short fortunes of the holders of cards were told after cards were named by medium something in this fashion: Madame:—"I get the impression of a red card. It is a heart card. There are ten pips on the card. The ten of hearts signifies good fortune, yes sir, you will have good fortune and your efforts will be well rewarded, etc." This act would have been a novelty, and what is more to be

desired in vaudeville, something different. If performer wishes to use playing cards in his act he might use the following chart to transmit names of cards by verbal code to the medium. Suits of cards can be signalled assistant who watches thru field glass and telephones medium information gained by the various positions of the performers hands.

PLAYING CARD CHART

Ace	Well
Two	Now
Three	Can
Four	Tell
Five	What
Six	Which
Seven	Please
Eight	Next
Nine	Come
Ten	Kindly
Jack	What
Queen	What's
King	Madame
Joker	Try

SENDING SUIT OF CARDS

Hearts:—	Performer's hand rests on back of seat.
Diamonds:—	Performer's hand in trouser pocket.
Spades: —	Performer's hand toys with watch fob or chain.
Clubs:—	Performer toys with ear.

Of course this is NOT my method but will answer the purpose and go over. Any standard work on fortune telling with cards will give you the various significations of playing cards although I was going to use an entirely original set especially adapted (interspersed with laughs) for present day vaudeville audiences.

PUBLICITY TESTS FOR MIND READERS

These Tests Can Be Worked In Clubs, In Any Hotel or Office Building

These stunts or tests are usually presented by the mind reader in the various towns or cities he is playing. They usually get a lot of newspaper notices and boost the act along in general.

TEST ONE:—Some well known man, say the mayor of the place, is asked to participate in working these tests. This is done to avoid the spectators thinking the party selected by performer is in collusion with him. We will say this test takes place in the hotel where the performer is living.

The mayor is given a piece of chalk and told that after the performer is blindfolded by any persons he may choose, he (the mayor) is to draw a chalk line starting from where the performer stands to any part of the hotel. The line can go down stairs, up stairs (and as far as the performer cares, in keeping with the nursery rhyme) in any lady's chamber . . . or in other words anywhere the mayor may choose. Performer instructs him to make crosses here and there along the line and providing he (the mayor) concentrates strong enough the performer will stop when he comes to these crosses. Mayor continues the chalk line, putting in as many turnings and crossings as he pleases, and as far as he likes providing he remains in the building.

Somewhere at the end of the line, the mayor is instructed to conceal some small object such as a fountain pen, a pin or a cuff link, and the performer will endeavor to locate it.

The only conditions the performer requests is that he shall be shown the object to be concealed, and that the gentleman who hid it, with his mind concentrated on the route he took, will walk several feet in back of performer "willing him" on the right route while the test is being carried out.

This is done and the mayor returns to the place where the performer stands blindfolded. The performer is ready to start. Off he goes, following line. When he arrives at spots where crosses have been marked with chalk he stops and says, "I

get the vivid impression that beneath me there is a chalk mark. Am I right?" When told he is, off he goes again. This is repeated and along he goes until the end of the line is reached. Then the performer, still blindfolded, locates the hidden object much to the mystification of the mayor, the committee and the spectators.

The "how it is done" is exceedingly simple but the performer must be a good actor and play his part well at the same time throwing all the mystery he can into the stunt without overdoing his part.

When blindfolded, by raising your eyebrows several times, you can lift the blindfold a bit and by looking down the sides of your nose you will have no difficulty in tracing the chalk mark wherever it leads.

Stop when you come to a chalkmarked cross and pretend you are working under severe mental strain which all adds to the effect. Grope around a bit, now and then, and stumble occasionally as a blindman does but whatever you do do not overact your part as you must do everything you can to avoid arousing suspicion in the minds of the onlookers.

Make it a point to be blindfolded before the chalk marking is carried on. While waiting you will have plenty of chance to manipulate the blindfold as explained before. When you start on the test all you have to do is follow the line.

When you arrive at the end of the chalk mark, fish around a bit and find the hidden object which will prove to be a simple matter.

TEST TWO: This test is worked in either the hotel or a newspaper office. Performer asks chosen committee to name various tests medium should perform. As each test is selected, and they are not influenced in the selection of the tests, the performer jots them down in a notebook. When a number of tests are chosen he hands the book to one of the committee instructing that party to see that the medium carries out the tests correctly. My method: Between the pages of the notebook, which is one of the vest pocket variety, lies one sheet of prepared paper not quite as large as the page itself. The paper is prepared in this manner: A piece of carbon paper is laid onto the sheet and the bottom and top edges, are pasted onto the piece of paper. Paper and carbon should lie perfectly flat. Use glue that will leave no "bumps" in prepared sheet.

This prepared sheet lies under page at which the performer opens the book to write the various tests. He sees that there are only five or six tests as he wants to, unbeknown to committee, use only the one page for tests. After the tests are noted down the book is closed by the performer, who extracts and crumples into a small ball, the prepared sheet. This can be done easily after a little practice.

The book is first handed to the assistant who is among the committee (unknown, of course, to committeemen). Performer tells him to hand it to one of the other gentlemen which he does. When the performer handed the book to the assistant he also hands him, unseen by committeemen, the crumpled prepared page. The assistant "palms" this and holds it for the next move which is made when the committee arrive at the door of the Madame's room in the hotel.

The performer remains smoking and chatting with one of the committeemen, after giving the others the name of medium and the room number. The other gentlemen, accompanied by assistant, (assistant is introduced to the gentlemen as a friend of the theatre manager and a committee should, if possible, be chosen who are not known to one another and are introduced by performer) go to the medium's room.

Knocking at the door, the medium opens it and seems surprised. When they explain they have a number of tests for her to carry out, she tells them she will meet them in the hotel parlor in a few moments.

Now comes a bit of delicate work assistant, when madame closes the door, sees that he is behind the other gentlemen as they are leaving for the parlor. He continues to discuss tests with the others and a little way from Madam's door, he drops the crumpled prepared sheet, which he has palmed or taken from pocket, a little way from

medium's door. This is done to avert suspicion should one of the men glance back.

After coast is clear Madame gets the paper, on which the duplicate tests are written and which was dropped by assistant, and memorizes them. If her memory won't stand the test she can be helped out by indications, secretly given by assistant, when she joins the gentlemen a few moments later in the parlor of the hotel.

Committee explain what they wish of her and when enlightened Madame makes some sort of an excuse about not being prepared for tests but she will endeavor to get their impressions if they will concentrate on their individual tests. This is done and the madame accomplishes the various tests successfully. Madame bows herself from parlor and leaves for her room. The committee re-join the performer and his companion and report on the success of Madame.

A good impression is obtained by the gentleman selected to remain with performer giving a test. When medium comes to that test, by some prearranged sign between assistant and herself, she says, "There is a test here that was selected by some gentleman who is not present." This is sure to create a small sensation if the medium as an accomplished actress.

In print this hotel test may sound impossible of accomplishment. The professional will readily see the possibilities. But whoever the reader is, before he condemns it, let him try it out. Of course, if you are a bungler let it alone and if your assistant happens to be one of the fifty-seven varieties of "dumphool" pass it up. I doped it out sometime ago and have worked it many times very successfully.

TEST THREE: Another publicity test familiar to most mind readers and given here as a matter of completeness is worked as follows: Performer tells some newspapermen that his medium has wonderful powers and to prove it he will test these powers from a distance. Two or three playing cards are selected by a bystander; someone's initials are chosen; a pair of dice are rolled; dates and time are written (not necessarily the date or time experiment is taking place) and a series of figures or several words are jotted down. Two of the gentlemen present are chosen as the committee. They take pen and paper and a fountain pen to the medium's room, at the hotel, and hand the madame the pen, ink and paper, and in a few moments she hands them the paper upon which the various tests have been correctly written. Various variations are made to the tests, by different performers, viz., one of the committee write a short letter and Madame writes the letter over again, word for word, and still the committeeman has the original letter he wrote on his own paper sealed and in his pocket. Then again cards may be selected from a new pack brought by a member of the committee and the medium writes the names of these selected cards in order they were selected from deck. In all these methods the same *modus operandi* is employed.

The whole thing in a nutshell is that the performer has a book of cigarette papers and a short blunted pencil in his pocket. He tells the committeemen that he will not even touch the paper tests are written on and which are to be kept by one of the gentlemen. In your vest pocket you have a fountain pen. This plays an important part in any of these tests. If cards are selected first the names are jotted down in order that they are drawn from the deck. Initials are written and performer writes them on his tissue paper pad, and so on. Number each test, so the medium can write them in proper order. When all is ready, tear off the sheet you have been writing on, roll it into a ball and finger-palm it. Ask one of the men to take the paper they have written the various tests on and seal it in his own envelope and place it in his pocket. While this is being done take out your fountain pen and drop the rolled up tissueball into the cap of the pen. You can, if ball don't fall on top of penpoint and get inked, close pen or you can place the cover on end of pen as you do when writing. Explain you are sending your pen in case the madame has no ink. Clever performers can take the committeeman's own pen and drop the tissue ball into it.

They then go to the medium's room while one of the committee remains with the performer. Madame admits them and taking pen and paper excuses herself telling them she must be alone to properly concentrate and goes into another room. Soon

she re-enters and hands them a sealed envelope with instructions to carry it back to the performer. This is done and when the envelope is open the various tests are written on it in proper order they were selected. This can also be done by having your assistant among the committee. He gets the small tissueball with the information and slips it to the madame when an opportunity offers itself. Should an opportunity not offer itself he makes one . . . which is all in the mind readers game.

TEST FOUR: The performer visits a newspaper office and while chatting on "thought waves" and "mental currents" tells the editor he will prove to them that there is such a thing as long distance telepathy. He continues, "In a pack of playing cards there are fifty-two cards and the joker. Picture in your mind a pack of cards and from this imaginary deck select a card. What is it? (Say it is the ten of diamonds). Jot that down in a book or on a piece of paper. Right! Now write a note to my medium asking her to write the name of the card you pictured." This is done and the person writing may word the note as he desires. The performer supplies the name of medium, hotel and room number. Note is sent to madame by a member of the editorial staff.

"Make a mental picture of the card you selected," continues the thaumaturgist, "concentrate and "will" my assistant to think of the ten of diamonds."

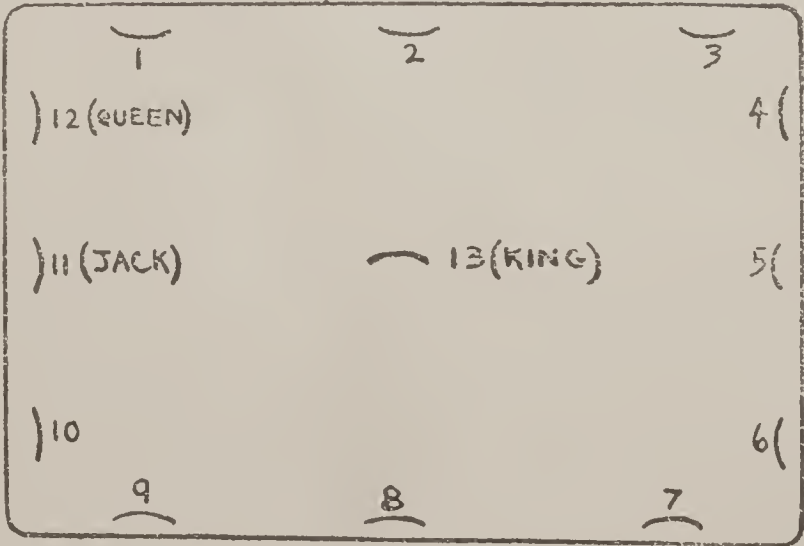
The reporter returns and hands his chief a sealed envelope sent by the medium. Upon opening it the editor finds a message something like this: Mr. So-and-So you have selected the ten of diamonds.

Secret: Card from imaginary pack is selected, and named. After instructing editor to write a note to the medium, performer asks some spectator for a piece of paper and an envelope. Editor writes note and performer holds envelope as if waiting to hand it to editor but in reality marks it as explained later on with nail nicks corresponding with the card selected.

Note is placed in envelope and sealed by the editor who then dispatches it to the medium by one of his men. Madame gets it, deciphers the nail nicks and by judicious "pumping" secures name of the reporters superior or whoever wrote the note and selected the card. She then writes the name of card selected, seals it in another envelope and sends it back with the reporter.

The nail nick code for suits are nicked on back of envelope in this manner: Clubs, a nick near top in left hand corner; Diamonds, no nick at all; Spades, nick in center; and for Hearts, a nick in lower right hand corner.

The nick code for the different cards are made by the fingernail on face of the envelope as in drawing. Should the Joker be selected no nicks are made on face of envelope.



TEST FIVE: Instead of the cards being selected, as in Test Four, any initials may be chosen. The effect is about the same except there are more fingernail nick-places.

Nicks are made on both front and back of envelope. In the alphabet there are

twenty-six letters. Drawing for cards shows thirteen numbers on face of envelope. There are thirteen other numbers on back. Letters from "A" to "M" are coded on face of envelope and from "N" to "Z" on the back. In this method of coding the initials "M. R. L." would be transmitted to the medium; 13 nicked on front of envelope; 18 on the back; and 12 on the face.

Extra nail-nicks next to nick indicting letter indicate rotation in which letters were selected, viz., in coding "M. R. L." the telltale marks on the envelope would be two marks at 13 for letter "M" and an extra nick for indicating that was the first letter; "R" would be a nick at spot 18, on back of envelope with two other nicks next to it indicating that was second letter chosen; and at 12 there would be three close together nicks indicating that "L" was the third chosen letter.

Performer should wear his fingernails fairly long so nicks can be properly made. Be careful you don't nick envelope up with long nicks as that might arouse suspicion if messenger should examine it while on way to medium's hotel.

TEST SIX: Performer borrows a deck of cards, has one selected and replaced in pack. Pack is wrapped in a piece of paper and carried to medium who writes the name of selected card.

The effect while really a conjuring experiment is worth trying as a mind reading stunt.

The card is freely selected but when returning it to the pack the performer impresses on the minds of the spectators that they shall concentrate on the name of the card and thereby depends the whole secret. Performer nicks the selected card with his fingernail. Cards are now handed to someone to shuffle, and seal in paper. When medium gets it she looks for card with nail nick on it and writes the name of that card on a piece of paper and seals it in an envelope and sends it back to performer who is waiting with committee.

SILENT THOUGHT TRANSFERENCE

The medium seated on the stage blindfolded can tell the suit and value of any number of selected cards, solves arithmetical problems, gives numbers of borrowed bank notes, tells time by any watch, describes borrowed coins, gives proper names as selected, and many other interesting tests. All this is done in absolute silence and while the lady is unable to see, as the blindfold is genuine in this case.

In this feat a Silent Code is employed.

The principles and details of this Code are easily acquired and there is no elaborate code to learn.

By means of this code all the usual effects generally exhibited in Thought Reading performances can be reproduced. The medium is completely blindfolded. Performer does not speak to her throughout entire performance.

The secret is that both medium and performer count mentally and together. The beats for 'common time' are always the same in music, therefore with little practice it is an easy matter for two persons starting at a given signal to count at the same time and rate, and when another signal is given to stop, they will both arrive at the same number. This is the method employed in this code and from it you will see that any number from one to nine can be transmitted by the performer to the medium; which is all that is required.

It is best to experiment and find out what rate of counting best suits the two persons employing the code, but the following suggestions are offered. It may perhaps be best to commence counting at a slow rate; then gradually increase until you find advisable to go no quicker, and then adhere to one rate and always keep it.

Say you have in the room when first practicing, a loud ticking clock, with a fairly slow beat, on the given beat or signal you both start counting at the same rate as the clock. The clock is removed when the rate has been well learned. On the other hand count at the rate of 'common time,' viz.: 1 and 2 and 3 and 4 and so on. Or you can

practice with a "Metronome" such as is used during piano practice for the purpose of setting time and is adjustable. A good rate to adopt is about 60 to 65 per minute. Whatever rate is found to suit best must be adhered to. You will find at the rate mentioned any number up to nine can be transmitted with absolute certainty, after an hour or so of practice. And this method is well worth the time and trouble it takes to perfect it.

Now that the principle has been explained, the next items are the signals to be transmitted to give the medium the cue when to start, and when to stop, counting mentally.

COIN TEST: The performer borrows a coin the date of which is 1919. The first figures of the coin 1 and 9 are generally understood as most coins in use are 19 something or other. If date is "18" the performer must advise the medium of this by means of a worded reply to the person who lent the coin, which can easily be arranged to suit performer's fancy. The 1 and 9 on coin have to be transmitted. The performer stands away from medium, or in audience. The medium being on the stage securely blindfolded, performer takes his position with chalk in hand (slate can be carried into audience easily) in front of blackboard, holding coin in other hand. He does not speak a word but simply looks at coin, after a pause, the medium calls out: "The first figure I picture is a one," or words to that effect, now immediately the lady stops speaking they both commence to count mentally at the rate agreed upon in practice. In this case the number to be transmitted is 9; as the last word of sentence is spoken they commence mentally 1-2-3-4-5-6-7-8-9. During this short period the performer glances down at the coin as if to verify what the lady has called out. As soon as they reach the figure "9" the signal "stop" has to be transmitted. This is done by the performer putting down on the blackboard sharply the figure called out by the lady, viz.: "One." It will be seen by this method that the signal is quite easy to transmit and it is perfectly natural to put down the figure on the board quickly and sharply. The second figure of the coin is now known to the medium, and she says the date on the coin is 1919, which the performer writes.

The metal of the coin must be indicated to the medium previously by the wording of the reply to the owner of the coin after it has been handed to the performer, which can easily be arranged to fancy; the value of the coin or its equivalent number in the same way as the previous figure and between the "1" and "9" that is, after the lady has called out the "9" they commence to count for the value, when an "0" occurs in the date, no pause is made, the performer putting down the figure on the board for the "stop" signal immediately the lady stops speaking, this if followed carefully will be found quite easy and natural in practice.

Any other system that you may adopt for giving the starting and stopping signal can of course be applied, but the method here proposed will be found to answer the purpose, and cannot be detected.

The performer states to the audience that the lady will now tell the value and number of a borrowed banknote. He also states that the lady does not see the numbers on the note in the right order and that he will therefore make divisions on the blackboard for these numbers, supposing she sees a "3" (three) first she would cry out "I see a 3" and it belongs in the second place and so on, till the full number has been called off.

Performer also states that she will first call off the value of the note. Performer borrows a banknote remarking that he usually returns it. We will suppose he is handed a \$5 bill numbered 00481, he takes it back to the stage and on the way there he looks at its value, when the lady hears that he has returned she raises her hand to her head as if in thought, at the moment her hand starts to move both count 1-2-5-10-20-50-100 and so on, at the third beat, viz.: "5" performer gives a sigh, the lady then waits a moment and says it is a \$5 bill, while she did this performer has looked at the third figure of the note, as it is understood between them that she should first call out the third figure of the note, which in our case is "4."

It should have been mentioned before that in the banknote test the following order must be learned by both performers previous to the performance: 1-4-5-3-2 so that now the lady has got to the \$5 as mentioned above, begin to count 1-4 in second time, on the second beat, viz.: "4" performer will stop lady from counting any further by slowly writing down \$5 lady knows now that the next number is "4," she however waits a moment and then exclaims, "I see a 4 and it occupies the third place," as soon as the word "place" is said both again begin to count, now the figure in the third place is to be called off next according to the pre-arranged order, this order is supposed to be 3d, 1st, 2d, 4th, 5th, 6th and so on, of course any other order will do as long as both know it beforehand.

Now "0" is the same as "10" for the test, for when a number is not in the formula 1-4-5-3-2 you must take the number to which when 5 is added to it makes the number you desire, for instance, for 7 take 2 plus 5 equal 7, for 6 take 1 plus 5 equal 6, 5 plus 5 equal 10.

So the third beat will be the one on which the performer will write down the "42 just called out. So immediately the lady has said "place" both count 1-4-5—and on the "5" the performer will write down rather quickly in the third place a "4." Immediately the "4" is put down the lady knows that the next number according to the above arrangement which occupies the first place must be an "0," but she allows a second or two to elapse before calling it out, by this giving time to look at note for next figure, by putting down a previous number rapidly the lady knows that she has to add 5 to the number just communicated to her, which occupies the second place, and so that he is ready to begin counting immediately she has finished her sentence then she calls out: "I see an "0" and it occupies the first place," immediately she says "place" both count for the "0" in second place, 1-4-5 on the 5 performer rather quickly writes down "0" in the first place, after a moment or so the lady says: "I see another '0' and it occupies the second place," immediately on the word "place" both count for the "8," 1-4-5-3, on the beat for "3" the performer rather quickly, by this communicating to her that she has to add 5 to the transmitted number "3" writes down an "0" in the second place, then after a second or so the lady exclaims, "the next figure I see is an '8' and it occupies the fourth place, at the word "place" the performer deliberately writes down an "8" in the fourth place and the lady calls out, "I see a 1 and it occupies the fifth place," she would go on counting to herself as she would not know whether there were more figures or not, but the performer would next refer to the number being all right and she would know it was all over. Thus the number on the five-dollar bill is '00481.'

FOR BLACKBOARD WORK: The performer asks any member of the audience to put down upon the board 4 or 5 rows of figures, usually composed of about 5 figures in each row, while this is being done, the performer informs the audience that he shall transmit the total of the columns of the figures now being put down to the medium. The sum having been put down on the board say something like this:

7234	the performer adds up first row quickly so as to arrive at first total of unit
8679	column, this, you will see amounts to 22, he has however, only to transmit the
3201	2 as amount to be carried is not necessary to be known to the medium, he
3795	therefore now takes chalk in his hand and says audibly to the person who has
6423	put down the figures, "thank you" the lady who has been listening for the
—	signal as soon as the performer ceases speaking they commence the mental
	counting to the transmission of the 2, viz.: 1-2—immediately on the repetition of the
	word "2" the performer draws a second line under the column of figures on the board,
	the sharp tap of the chalk on the board at the commencement of the action of draw-
	ing the line indicating to the lady to cease counting and call out the figure she had
	mentioned to herself when she heard the tap on the board, which she does, saying put
	down under the unit column the figure "2," the performer glances at the column as

7234 if to verify what the lady has called out, but in reality to allow time to trans-
 8679 mit the total of the second column, which he has added up during the time the
 3201 lady was speaking, not forgetting to add on "2" carried from the first column,
 3795 in this case it amounts to 23, the 3 has therefore to be transmitted, as soon
 6423 as the lady ceases speaking, viz.: on the word two, as above they commence
 — counting for the second column in this cast 3, they count 1-2-3-, the performer
 29332 then puts down sharply on the board "2" first called out by the lady, which is
 the cue to stop and then the lady knows that the second figure is "3" and calls out ac-
 cordingly. You proceed in this way until all the columns have been added. This test
 is usually concluded by the performer pointing in quick succession to any figure on the
 board, which the lady calls out. This is simply an addition and is a pre-arranged order
 of certain numbers which the performer picks out as it were hap-hazard, but really in
 the order arranged beforehand. What we mean by pre-arranged order is to commit to
 memory a set of figures; at the conclusion of the foregoing test the performer points
 to 4 then 8 then 2 then to 1 and so on, medium calling out figures as soon as per-
 former crosses it out with chalk.

CARD TEST: Have your cards memorized by their numbers: Ace, 2-3-4-5-6-7-8-
 9-10; Jack, 11; Queen, 12; King, 13. Ask some one to select 7 or 8 cards. To illustrate
 this method, we will suppose he selects two of hearts, three of diamonds, five of hearts,
 seven of clubs, eight of spades, ten of hearts, ten of clubs, Queen of Diamonds, King
 of Diamonds (nine cards in all), let him lay them in a row on edge of table (the edge
 furthest from you), while he does this take a look at them and notice which is the
 lowest card, convey the denomination (or value) of the card according to the follow-
 ing rule: Value is given by **laying down the card** last named. Count from the time last
 words leave lady's lips until the time the card is laid on the table, the number counted
to be added to the value of the card last named, and if the sum is over 13 deduct 13
 from it. L

Suit is given by the manner of picking up the next card. Clubs, pick card up
 sharply and quickly giving it a kind of turn on table which will mark an audible
 scratch." Diamonds, draw the card slowly over the table towards yourself before
 picking it up. Hearts, make a thump when going to pick up the card. Spades, make
 the thump as if hearts but follow it by the scratch as in clubs. The value of the first
 card cannot of course be given by laying down the last card named, nor can we count
 from the time the last word leaves the lady's lips, as she has not yet said anything.
 You say "thanks" to the person who selects the card and then you both start count-
 ing; at the figure to be indicated make a "sigh," thus in our example above the lowest
 card is two of hearts, say "thanks" and count 1-2 at two heave a sigh, or better still
 "breathe hard," the hearts you indicated by picking up the card with a thump, lady
 knows the first card, she names it and as soon as the last word leaves her lips count
 again, now the next card in value is 3 of diamonds, but we will skip this and go to the
 five of hearts, you do not count 5 but only three (the last named being 2 of hearts, 2
 plus 3 equal 5) the heart is again indicated by a thump, skip the 7 of clubs and go to
 the 8 of spades, the lady says 5 of hearts and you both count at 3, lay the card down
 with an audible rap lady adds 3 to 5 and knows that the next card is an "8," the spade
 is given by the thump and scratch, then you can give the 10 of hearts by adding 2, then
 the Queen of Diamonds by adding 2, the King by adding 1. Now you have skipped
 the 3 of diamonds, 7 of clubs and 10 of clubs, this was done so that the audience may
 not notice that the cards are given from low to high, you count 3 from the King (King
 is 13 plus 3 but according to rule you deduct 13, leaving only the 3) for example if the
 last card had been a Jack and you wish to give a "2" you count 4 (Jack plus 4 equal 15
 minus 13 equal 2, after giving the "2" you give the 7 of clubs by counting, of course
 always indicating the suit by picking up the card; all the "thump," "scratches" and
 "draws" are really natural moves as motions should not be made unnatural by making
 them too pronounced, the practiced ear can easily tell them apart.

To successfully present any of the acts or tricks in this book quite a bit of re-

hearsing is necessary. For in any form of mind reading or conjuring what must be borne in mind is that whatever is worth doing is worth doing well.

A LATER DAY MIRACLE

A Mind Reading Test That in the Hands of a Clever Entertainer Will Be Most Effective

The performer, after a number of tests have been successfully carried out, and to bring all to a brilliant finale introduces this test.

The assistance of some gentleman in the audience is requested. Performer says, "I have loaned a gentleman, now I will request the loan of several newspapers."

The gentleman steps into the aisle to lend his assistance.

An attendant collects the newspapers loaned by members of the audience and hands them to the performer, who in turn hands them to the gentleman instructing him to pick one of them at random. Gentleman selects one and is instructed to pick out a page, a news item, and a certain line for medium to read. This is freely selected by the spectator who shows them to several persons seated nearby and then shown to the performer. Paper is now closed and folded and held by either the party assisting or handed, for safe keeping, to another member of the audience.

Music starts playing softly and continues throughout test unless given a direct cue to stop, by performer.

Performer explains to audience he will endeavor to place the lady under control and asks that the audience kindly remain as quiet as possible. Furthermore he asks the man who made selections in paper and the spectators who have seen what he selected to steadily concentrate on them.

The medium, seated on stage blindfolded, is placed under hypnotic control by aid of hypnotic passes made by performer, who walks down aisle, but doesn't go onto stage. Performer stops music with cue: "Thank you."

Now for some acting. The medium falls under the performer's control. Performer, turning to gentleman who assists him, and instructs him to request the lady to give the test. Gentleman says, "Kindly tell us what we have selected."

Madame suddenly begins to speak, "You have put me to a test—a rather difficult one. I shall do the best I can. Be lenient with me should impressions I get happen to be wrong. I see a newspaper. It is a (localize) paper. I see letters on the top of the first page (spells out name of sheet, then names it).

During this part of test the performer continues to make passes in medium's direction.

The madame continues in a dreamy, uncertain way: "I begin to get a faint impression of numbers (or number, whichever it may be). I see a 2 and a 1. (Say page selected was page 12). Now they are becoming more distinct. They reverse their positions. It is number twelve—to be exact it is the number of a page in the newspaper." Performer, "Right!"

"Now I see a headline which reads (medium reads newspaper headline) and this appears to be in the third column." Performer, "Right!"

"The line selected reads (she reads the selected line) and it is the 6th (or whatever line it is) line of the item." Performer says to gentleman, "Is that right, sir." The gentleman as well as those who have seen the selected page; item and line affirm this.

The performer's assistant returns the newspapers that have been loaned, as the curtain descends to a big "hand" or maybe to a very still audience who are too bewildered to applaud.

The modus operandi of this Later Day Miracle is simplicity itself. But like in the other acts and tests given in this book the performer MUST be a clever showman.

The gentleman who is so obliging in the audience is an assistant. When a uniformed assistant collects newspapers offered by spectators, he carries a few as if he has collected them and among these is one which the performer, the medium and the

'obliging gentleman' have picked out to use for this test. This is the paper, of course, selected by the gentleman.

Further explanation is unnecessary. This test baffles any audience but must be worked up to a big dramatic climax.

Another method of working this experiment without the "plant" in audience is by employing a silent or verbal code. In this method the name of paper, page, news item and line is the form followed. The medium does not know the name, or anything else and anybody's paper can be borrowed, until it is, in order as set down here, transmitted to her, either by a silent code or by the wording of instructions given by performer to members of audience assisting in the test.

MIND READING FOR CLUB ENTERTAINERS

The following act was arranged by me for a professional friend who retired from the stage and is engaged in society and club entertaining. Recently I "framed" and staged another act for him and I will give this act which will prove interesting to club and society entertainers.

With the dramatic presentation this act can also be used for the professional stage. The patter can be used in the Vaudeville Mind Reading act, given elsewhere in this work, in which the crystal gazing feature is used.

Performer enters and in a partly serious and partly humorous manner explains what is the accepted meaning of Psychic Phenomena. This opening spiel is to the point. He also explains to the audience that he lays no claim to supernatural agencies aiding him in his entertainment which he will present for their approval.

An assistant goes among the audience passing small cards or pads and pencils to the members of the audience upon which, performer tells them this as this is going on, that they may write any questions they care to providing they be sensible ones. Assistant leaves a numbered card with each writer of a question after their query has been sealed in an envelope and the number of the card is written on the outside of the envelope so that the questions can be identified in this way.

The performer, on stage or platform, goes on to enlighten audience on Mysticism and Occultism. He tells of the wonderful powers some folks have of what is known as "prescience."

"I lay no claim to any such mysterious powers," continues the entertainer, "for if I did I could tell you what all were thinking about, but I'm a peaceful fellow who always avoided arguments—Yes, I am still single!"

He then grows serious and tells them that usually Mental Telepathists have a medium but he while travelling in the Orient some years ago met a man who was a wonderful seer and could read one's past, present and future in the Crystal Ball or as the Seer called it, "The Sphere of Hidden Mysteries." By one studying the Art of Crystal Gazing and becoming attuned to occult waves one can become proficient in giving answers to queries by reading those answers in that wonder working crystal ball and this evening it will be his pleasure, with the indulgence of the audience to offer them what will seem to be actual demonstrations of thought reading and he will endeavor to answer their written questions as thoroughly as possible—answering as many queries as time will permit.

During the above line of chatter which is necessary to kill time while members of audience are writing queries and assistants are collecting them after having each questioner seal his own question in an envelope and place them in a bag, on a tray or in a basket passed by assistant.

Questions are now carried up on the stage and dumped into a glass receptacle which remains in full view of spectators throughout the act and performer never goes within four feet of same.

Performer now directs his assistants to bring "The Sphere of Hidden Mysteries."

Orchestra takes up a wierd oriental fantasy and assistant brings on the crystal globe which lays on a small oriental pillow, together with a large oriental designed foulard which is used to wipe crystal so all signs may be clear.

Performer now becomes very serious. He informs audience that "Shadows are entering the crystal. (He gazes intently into same.) Now as I penetrate into its depths I see the shadows fade and turn into clouds—clouds everywhere. Now gradually they move toward the right which signify that spiritual beings are present and interested in the experiments. Yes—I believe my efforts this evening will be successful. They will be a success, for I see ascending clouds which mean that the powers will cooperate with us. I am beginning to get an impression. (Music continues softly throughout until "direct cue" is given by performer for music to stop. During the dramatic reading of the final one or two questions, by a pre-arranged cue, music should start again playing some kind of an oriental, dreamy waltz.)

"I get the impression of a letter—it is very dim—now clearer—it is not a letter but a number. I see the number seven. When I call various numbers will the holders of those numbers kindly raise their hands? Thank you.

"I see the number seven. The question is—(and in this way, with proper dramatic presentation, a number of questions are read and answered.)

With some questions the answers are given before the questions are read after numbers are first called. Numbers are called so that writers in audience can be easily identified. If performer wishes he can have questions signed with full names of the writers or their initials and in this way can dispense with using the numbers.

After eight or ten questions are answered performer can then start speaking dreamily as if his powers have been subjected to a severe strain (?)—"More clouds gather—they turn into shadows—the shadows are moving slowly toward my left—denoting that for this time the seance is at an end—and nothing more can be answered."

Performer bows himself off amid (if he is a convincing actor and has given appropriate answers to the questions) tumultuous, sincere applause.

Now back to earth!

The stage or platform floor is bare and there are no electrical means or apparatus employed. You, dear reader, have perhaps already guessed the *modus operandi*.

Here's how 'tis done:—The pads or small cards passed out upon which the various queries are written by members of the audience are not doctored. The envelopes are all right too. Assistants pass out cards to identify writers of questions. This is to kill more time and add to the effect, yet in a way this helps performer to identify writer should the spectator refrain from raising his hand when number is called—yet it will not affect the act although folks in an audience want to know if the person really did write that question.

It is a good idea to have the performer's advertisement printed on the numbered cards distributed and spectators can take the cards home with them.

Now for the big secret! Sh!! The performer has another assistant concealed back stage.

Questions are collected in a changing bag or basket, so the faked sealed messages which are already in the bag, are the ones really placed in bowl on stage, where they remain throughout the performance. On the other hand the performer can do away with using changing bag or basket if hall is big enough, and have the assistant switch another bag, identical with one questions are collected in, containing dummy envelopes—bag containing real questions are switched at back of theatre or hall and slipped to someone who carries them back stage while in bag containing dummies several more questions are collected by assistant for effect while he is on his way down to stage.

Assistant back of scenes when he gets real questions writes them in small writing on contrivance which snugly fits into bottom opening of crystal ball which is nothing more than a small round (looking like a ball when held by performer) glass bowl (not unlike a small size gold fish globe) which can be—now the mystery is all gone—

purchased in any stationery store—at a trifling cost. The container I had, which at three feet distance looked like a genuine crystal ball—friends of mine who have examined my crystal gazing ball and seeing the two at a little distance couldn't tell one from the other—was originally before elevated into the occult(?) art a glass container in which reposed a sponge which when moistened was supposed to be used to dampen fingers when counting money—but as I never had enough to count, I transformed mine into a crystal ball. At the bottom I had a small arrangement on two rollers to which was attached thumb screw arrangements and a small roll of thin paper. When questions are written in small handwriting this paper arrangement is rolled up and fitted into small stand and whenever I wished to get another message to work on I wiped the crystal with the foulard—in reality turned one of the thumbscrews which operated the roller and rolled the question away and brought another duly numbered question into view. Marvelous, what?

Your concealed assistant should ignore any “fool” or “catch” questions.

After performance assistant gets rid of faked questions.

In the hands of a good showman and a performer with acting ability this act goes over with a crash, sets 'em all talking and brings return engagements everywhere. Never condemn an act until you have tried it before an audience. They are the best judges. Some of the simplest mind reading and conjuring stunts, as every professional knows, prove to be the most bewildering when presented in the proper manner before an audience.

THE CHESS KNIGHTS TOUR

To present this experiment you have a blackboard ruled off into sixty-four squares representing a chess board. Each square is numbered from one to sixty-four. When your medium, who sits blindfolded, gives you the number you draw a straight chalk line from number first called to number called directly after. The Knight stops only once on each one of the sixty-four squares. Following will be found several starting points with figures you must memorize. When familiar with the idea you can start at any number called out by some member of the audience.

“We will now introduce what is known as the chess knights tour; for the benefit of those who are not chess players let me say that the knight is the little figure with the horse's head and it has the most peculiar moves of any figure used in any game of that class; it can go around the corner. The knight moves by starting from the field upon which he stands and going two fields or squares straight in any direction and then turning the corner and going one more field in some other direction. To illustrate (go to your blackboard and point it out) if standing on say field 20 he could get to 35 (show it) to 37, (show it) to 30, to 14, to 5, to 3, to 10, or to 26, a choice of eight fields, providing he stood on a centre field. Now on account of this almost incalculable move it has puzzled mathematicians for nearly 2000 years (chess is an old game) to know if that knight could be started here (point to it) on field No. 1 and could be successfully led from field to field and yet never resting twice on the same field. After centuries of calculations this has been solved by a Frenchman and we will make it just 64 times as difficult by not commencing on No. 1, as societies always do, but on any field you may designate. Common sense will tell you that the knight's trip must differ in each and every case according to his starting point and we propose to make it a great deal more difficult by having the moves calculated out by our medium, who you are well aware is totally blindfolded.” A number being called out by one of the audience you mark it out, the lady calls off the numbers and you connect the lines and mark out the field; at the conclusion your blackboard will show lines running over it, stopping on each square, but not touching any square twice.

EXPLANATION. The secret lies in this, that you return to your starting point, if you learn the following: (1) 18 33 50 60 54 64 47 32 15 5 20 3 9 26 41 58 52 62 56 39 24 7 22 37 43 28 13 30 45 35 29 46 36 21 38 44 27 42 57 51 61 55 40 23 8 14 4 10 25 19 34 49 59 53 63 48 31 16 6 12 2 17 11 (1).

You see it begins and ends with or at ONE, this rotation is all you need learn, suppose your audience gives 2 as a starting point, you say: 12 2 17 11 1 18 33 50 60 and so on, finishing with 16 6.

ANOTHER METHOD. Should the starting number called by some spectator be say No. 1, your moves would be as follows: 1 11 17 2 12 6 16 31 48 63 53 59 49 34 19 25 10 4 14 8 23 40 55 61 51 57 42 27 44 38 21 36 46 29 35 45 30 13 28 43 37 22 7 24 39 56 62 52 58 41 26 9 3 20 5 15 32 47 64 54 60 50 33 18 1.

It doesn't make any difference where they call for the knight to start. If starting number should be 43 your chalk starts from that number and shoots up to 18, from there to 1 and on you go to 11 17 2 12 and so on continuing until you again reach the numbered square which was selected by spectator.

MENTOLOGY

Another mind reading effect created by Bob Sherman and which is sure to find favor with club entertainers who have long sought a method by which they can name every card in a deck of playing sards, in the same rotation as they are selected, without studying mnemonics and without the use of a silent or speaking code.

The blind are taught to read by raised letters, feeling out the various letters as they go along. This suggested Mentology.

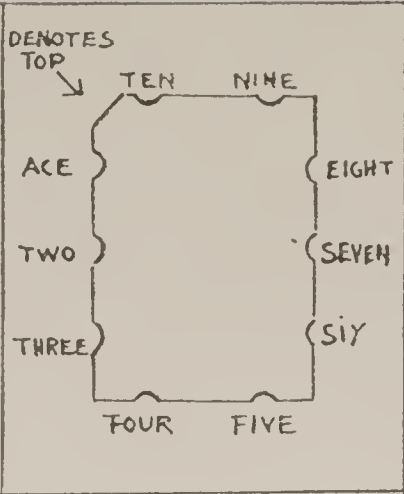
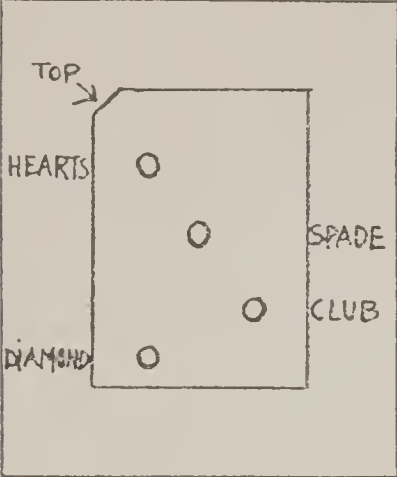
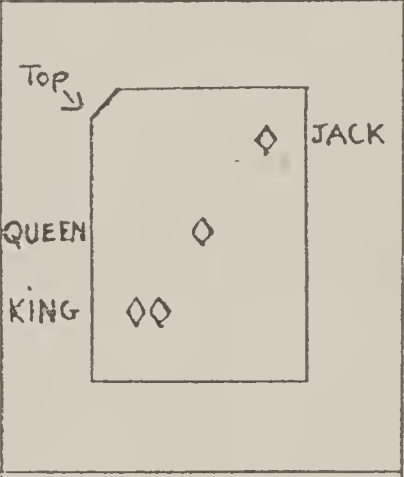
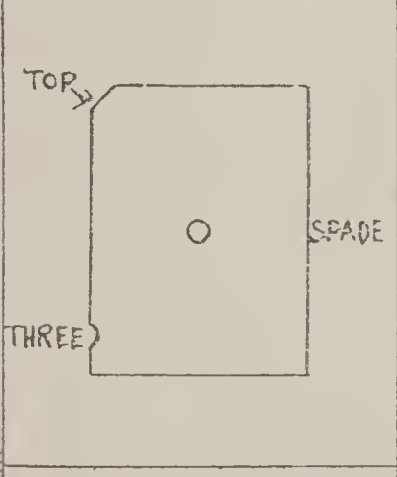
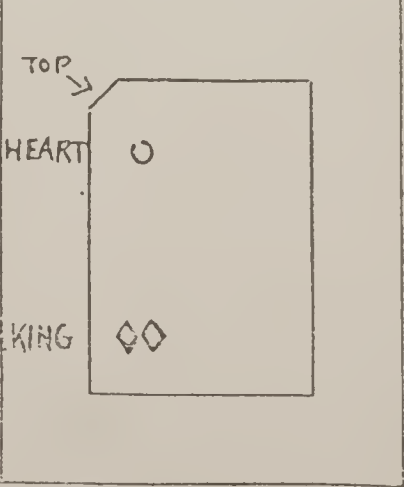
APPARATUS:—Fifty-three small fiberboard or metal disks about an inch and a quarter by an inch and a half in size, and a metal container to hold them. A blank disk represents the joker. The disks are nicked and punched in various places so the performer can distinguish them by feeling with his fingertips, in this manner telling what card and suit that particular disk represents.

The original model, which lies before me, as I write, has disks marked with what is known as a clock system. Each disk on its left hand top has that corner cut off to enable the operator to get disk from metal holder right side up so it will be an easy matter for him to feel the punched and nicked marks indicating name of card and suit each represents.

The clock system, in this case, consists of a series of nicks, one made in one of the four sides, of each disk (see drawing A). The suit is distinguished by a punched hole in part of disk indicating suit. Picture cards are punched (diamond shape) as in drawing. Drawings will make system clear. The names of the different cards can be written or stamped on the disks in this way making it easier for the assistant to pick them out. The metal container is just large enough to accommodate the fifty-three disks, with bottom arrangement made in such a way that disks can be easily slid out with fingers, into the hand of the performer. Container has two sharp pin points on one side near the top so it can be hung onto the performer's trousers, in back near waistline, under coat. The disks can be made about half an inch by one inch. A larger size disk and container was used in making experiments.

METHOD OF WORKING:—Assistant is seated in a room next to that in which performer is. He can take up his position behind a screen if another room is not near. Before him, on a table, are the disks laid out in different suits and cards in rotation, from ace to king. For example: first row contains from ace to king of hearts; 2nd row: from ace to king of spades; 3rd row: from ace to king of diamonds; 4th row: from ace to king of clubs. Joker laid aside to be used if called for.

Entertainer tells audience story about wonderful memory feats, etc., and requests someone to break the seal of the pack of cards he hands out and that someone should shuffle the pack. This is done. He then tells a spectator to take the deck and select a card. Instructs spectator to name the card he selects. This is done. Performer explains each one should do this (name card) as they take it from pack, as they must be repeated by the entertainer so he can store that name away in the vaults of his memory. This selecting and naming card is continued until all the cards in deck are taken.

<p>(A)</p> <p>Nicks on edges of disks to tell number of pips on a card. Each disk has one nick.</p>	
	<p>(B)</p> <p>Punched circular holes in disk to show suit of cards. Joker is represented by a blank disk.</p>
<p>(C)</p> <p>Punched diamond shape indicates name of picture card.</p>	
	<p>(D)</p> <p>Disk indicating the Three of Spades.</p>
<p>(E)</p> <p>Disk showing the King of Hearts.</p>	

When the name of card is called, by member of the audience, performer slowly, as if to get a clear impression of it, repeats the name of card. This is one in a mysterious manner to both impress the spectators and to "stall" for time to enable the assistant to hear the name of card and to pick out the disk corresponding and place it into the container. When all the cards are called the assistant naturally has all the disks stacked up in the holder, ready for the performer.

Performer in any way suits him best secures the loaded holder from the assistant and hooks it onto his person. Standing with hands behind him, in a trancelike manner, acting as if it were a severe mental strain, calls out the names of the various cards in rotation they were selected. As the cards are called the spectators should affirm whether or not the card called by entertainer is correct; which, of course, it will be if assistant is wide awake. This is continued until all cards are called. This is a simple method and does away with studying. Of course performer must know what each and every mark on the disks stand for. The entertainer should get rid of the disks in his hand by dropping them into his pocket at an early moment.

Mentology can be presented with good effect in either drawing room or club.

VOICE CULTURE

This chapter is devoted to Voice Training and Cultivation. Seldom, if ever, is this sort of material found in books of this kind, but it is more valuable than you imagine, and should be read thoroughly and not passed by or skimmed over. There is a crying need for some advice and enlightenment on Voice Training for Mind Readers and Magicians. If the wielders of the magic wand and the performers who transmit messages to their mediums would only stop to think they will readily, after reading this chapter, appreciate the author's idea in writing this chapter. The professional and many amateurs know what it means to possess a good, clear voice. In every department of entertaining, except performers who are doing what is known in the profession as "dumb acts" (in which the performers do not speak throughout their specialty) should, and most have, given some thought and practice to bettering their speaking voice. The amateur should digest this material, as is it not the amateur of today who is the professional of tomorrow?

Many Mind Reading acts we have seen would mystify and entertain audiences a hundred per cent more if the voices of the participants in the act were more refined and were these artists able to use their voices in a more impressive manner.

One or more Telepathic acts we can recall fall practically flat, due to the medium's screechy, coarse, untrained voice. A raucous voice tends to detract attention from the act and grates on the ears of the audience.

A vaudeville mind reader should cultivate a pleasing speaking voice and should take pains that his "medium" also studies voice placing and modulation before making public appearances.

This chapter, we know, will prove beneficial to all who are, or someday hope to become, professional entertainers.

We know that personality plays a prominent part in any sort of entertaining. Let us hope the reader has an abundance of personality.

Next in importance in entertaining is the speaking voice. Folks we meet in our everyday life possess voices that are disagreeable and strident. If the performer has this type of voice he should take pains to cultivate and train his voice. A voice that is musical and well modulated will be a great help to the medium and the performer, in the audience, will make a better impression if his speaking tones are agreeable and attention arresting.

Too much physical effort is made by most folks in speaking. The muscles of the mouth are tightened instead of liberating these muscles and allowing the voice to issue forth in a natural and harmonious manner. Vocal tension can be remedied by relaxing, by daily practice, all muscles used in speech.

First, bear in mind that one should speak through the throat and not from it. The musical quality of the voice depends upon directing the tone towards the hard palate, or the arch above the upper teeth. Yawning is good exercise for throat relaxation. By this I don't mean that one must wait for a real yawn, but to imitate a yawn now and then, which, though it may seem foolish, will do good. Practice it and see.

Quietness in speech, with voice registered in a low, clear tone, counts. Avoid emphasis, when speaking.

An act, we recall, in which the performer in the audience sang out in a cracked voice to the medium, "What does this lady's message say?" to which the Madame shrieked at the top of her lungs, with the rapidity of a gattling gun (which sounded this way to the audience) "De loidy wants ter know when her son's coming home. Yes, loidy, yer son will be home in a few weeks now. Dat's the impreshin I git."

The medium got that impression and the audience got the impression that the medium was uneducated and anything but refined. This helped the act to "flop." The truth is that the medium is highly educated, but has no voice training at all and could she but hear herself as others heard her, she would practice voice culture until she perfected herself.

Avoid nasality (speaking through the nose). You can overcome this as well as nearly all other defects of the voice by continual practice. The most desired tones of voice are the middle and lower keys. Avoid high-keyed pitch which jars the nerves and grates on the ear.

A well-known authority of voice culture, in speaking, says, "A good voice should possess the qualities of purity, resonance, flexibility, roundness, brilliancy and adequate power." These powers can be rapidly developed by reading aloud for fifteen minutes a day, giving special attention to one quality at a time.

Correct pronunciation and distinct articulation indicate cultivated speech and is to be desired by all professional people.

When speaking, open the mouth wide, not in a comedy fashion, avoiding the all too common fault of speaking with teeth partly closed. This keeping the lips nearly fully closed is all right for the Ventriloquial Entertainer, as is fully explained in my book, "**Vaudeville Ventriloquism**," but there is a vast difference between the Ventriloquist's and the Mind Reader's work.

Rapidness in the speech of the "medium" oftentimes makes "madame" misunderstood by those at the back of the theatre as the tones are indistinct and muffled. It is not necessary for the "medium" to give her answers "a mile a minute." Starting the answers quickly is necessary by speak distinctly so all can hear you, and as soon as the "Madame" starts talking the audience know she is going to answer their questions, and are waiting expectantly.

To develop deep tones practice for a few minutes daily the vowel sound "O." Try to make it sound deep, full and aim for melodiousness.

Strange as it may seem folks do not know how to breathe correctly. Standard works on elocution will give you breathing exercises which should be practiced.

The speaking voice is capable of most wonderful development. Always pronounce your words, both on and off the stage, distinctly avoiding the sort of delivery many people are addicted to, . . . a manner of speaking as if you were wonderful and you'll admit it . . . being "poisy and affected" in talking.

Favor the low pitches of the voice. Cultivate the music of conversational tones. Vary your voice to suit the variety of your thought. A well-modulated voice demands appropriate changes of pitch, force and feeling.

Care should be taken of the throat as the delicate machinery of the vocal apparatus renders it peculiarly susceptible to misuse and exposure.

When the performer is at the back of the theatre and he uses a verbal code he should avoid shouting to the stage. Remember the essential thing is a clear, distinct articulation and this is impossible to attain when shouting.

A gargle that is favored by many actors is that of warm water and salt. A solution of peroxide and water is also good. A throat gargle I have used for some years, whenever my throat becomes hoarse or irritated is one-half a tablespoonful of each of the following ingredients: Borax, Baking Soda and Salt . . . equal parts mixed dry then put into a tumbler two-thirds filled with lukewarm water; gargle morning and night. I have always found this gargle effective.

Avoid, when the "medium" slips up on a question, shouting at her. This is bad form and frowned on by many in the audience besides she is only human and not infallible.

A word will not be amiss here as to what is a curse to many artistes . . . Artistic Temperament. Learn to control yourself. Self-Control is a valuable asset. Don't be a "temperamental ass." Forget YOU think you are good. Let the audience do the thinking as they will whether you like it or not . . . and they are the best judges, . . . even if your agent thinks he is. We (in the profession) have all met many so-called theatrical agents who were, are and always will be "shoemakers" . . . but that's another story.

Act and speak in a refined manner at all times, either when on the stage, in the audience or on the street and you will be respected in general and it will aid you in your work as a MYSTIFIER.

CONCLUSION

The power of thought,—the magic of the mind!

Wonderful but let us have less of the performer who reels off ten words to send a message to the medium consisting of three words.

That is why entertainers using a verbal code are fast vanishing from our vaudeville stage.

In every audience at least two-thirds know that whatever the performer says means something to the medium. Many of these acts which have appeared are crude. Instead of polishing up their acts and then floating out into the rocky sea of vaudeville they study a code and away they go in an endeavor to snatch the laurels away from someone who has devoted years of study to perfecting a speaking code that is mystifying.

There are several acts today that still manage to squeeze out a living with their, "What is this, Madame?" and "Describe that which I hold in my hand."

I have seen but one act, in recent years, who employ a speaking code and who registered, what could be classified as, a hit. And this couple deserved it because they are artistes in their work and present their act in a manner that is exceedingly puzzling to even some of the best informed on matters telepathic.

There are ways of using a verbal code that seldom fails to go over, as these artistes prove, but it requires grey-matter, long practice and tons of perseverance to achieve success.

Brains, willingness to work hard and a ground principle of how verbal codes are "framed" is all that a performer requires if he wishes to put together and work a mind reading specialty of this sort.

Some years ago Muscle Reading was in vogue and several clever showmen startled the world with their performances. Extraordinary powers they possessed, so they claimed, and their work was known as Mind Reading. In truth the method they used was nothing more or less than the art of receiving cues, from a committeeman, appointed by an audience, by means of various unconscious muscular action upon their part leading the spectators to believe that this so-called phenomena (really what later became known as muscle reading) was the result of genuine mental communication. Learned men, professors of universities "fell" for this sort of bunkum and the operators or performers reaped a harvest of golden coin.

The following article sent me sometime ago by my friend the late W. D. Leroy covers the field of muscle reading.

The Mind Reader leaves the room, and during his absence any person in the room may secrete any article anywhere, provided it is not placed higher than the performer's head. The Mind Reader, by taking her hand, will lead her directly to the article. The performance can be varied as, A can give it to B, B to C, and C hides it. So reader leads A to B, then to C and C to the article. Second Lady or Gent can think of a person present, and Reader will lead them to the individual. Third can tell year, month, day and hour subject was born, providing subject knows himself. Fourth can spell the full name of any entire stranger, or father, mother, etc. Fifth can locate pain. Sixth give number thought of. Seventh give names of chemicals or minerals unknown to him. EXPLANATION: Before attempting the performance the ONLY but essential condition should be unmistakably impressed upon those who are to take part, that one CONDITION is simply this. The person to be led to the secreted article must concentrate his mind upon the place where the article is hidden until that place has been reached by reader and himself, then upon the article itself. This mental concentration should be required as constant as possible to the end, if the reader fails, from the very nature of the work, the fault lies with subject, for he must succeed if the subject fairly complies with this one condition. However, there occasionally may be found an individual who is incapable of prolonged, or even short mental concentration of thought, through great trouble, ill health, etc.; such subjects should be avoided, if possible, as success with them is exceedingly improbable, if not altogether impossible. It follows then that the best minds available should always be chosen. The "Reader" has then nothing to do, but to establish physical contact between himself and his subject, when he will find himself led unconsciously to the proper places. Almost any physical will be sufficient, although the method of placing the back of subjects hand to your forehead is probably the best, because the most impressive. When you have the back of your subject's hand to your forehead, start a swaying motion up and down with it, and around the room, or stage, in the direction. When you find it raises for the subject and yourself to move, go, and you will be led to the place. If you lead him in another direction than the one he is thinking of, you will find more resistance to move him or his hand. To be blindfolded is not essential, although helpful, in that it presents the appearance of rendering the work of the Mind Reader more difficult, but which really assists of becoming more to the leadings of the subject, as it shuts out from his mind all exterior distractions. The muscle of any and every person has always an inclination more or less strong in the direction of thoughts of his mind, more especially so if the body is in motion. For instance, if you think of an object on your right, accompanying that thought will be a slight motion of body in the same direction and over will go the body accordingly. This natural law of inter-dependence between mind and matter, or habit of harmony of action between body and brain of man or beast is the secret of the whole matter. Then it follows, that all the (so-called) Mind Reader has to do, is simply to observe carefully the action of the muscles of his subject's hand against his forehead, and follow in the direction indicated by subject's muscles, and he will find himself led unmistakably toward the place on which his subject's mind is concentrated. Having reached the place, he feels around with one hand until the secreted article is found. As soon as his hand touches it, although he has no previous knowledge of its nature, he will recognize it instantly, or instinctively, for the subject has, all unconsciously imparted such information, by the relaxing of his muscles, as mind, unlike matter, is indivisible, or in other words, it is impossible for a person's mind to be in two places at the same time. It is plainly to be seen that if the subject honestly concentrated his mind upon the hidden article, he cannot discover the fact that he is leading the Reader (so called) instead of himself being led. It is apparent that from the foregoing explanation, instead of the Reader being the operator, and leading the subject as is generally supposed, he is himself led by the subject, hence in reality the reverse of the general impression

is true, and the mind reader is the subject, and the subject is the operator. For spelling out names, numbers, etc., have a row of large figures or letters, and by moving over them, you can tell what names, letter, figure or sum he is thinking of.

The so-called mind readers, of the past who employed muscle reading in their performances, were thought, by many who have witnessed their feats and tests, to have been enveloped not only in shrouds of mystic and occult powers but to have been cloaked in a mantle of strange powers which enabled them to absorb thought waves which emanated from the brain of their subjects!

Then again we had no systems and means in those "palmy days" of Mind Reading of transmitting messages, signals and the like as we have at the present time. These means, employing in many instances, electricity and devised by later day mental telepathists.

Today we have many systems that completely revolutionize methods of a yesterday. Acts today may use electrical means in which the carpets in the theatre aisles are bound with strips of copper, and the performer's body "wired" so that in different ways, too lengthy to explain here, completing a circuit when the professor stands in certain places. In this particular method both the performer and medium are expert telegraphers and whatever is ticked out on the sender which is in the performer's pocket the Madame on the stage "gets." Methods have also been devised employing a sort of vest transmitter into which, no matter how low the spectator speaks, the lady on the stage hears it.

My friend Dermotti, the well known illusionist, is at present experimenting on a new form of electrical mind reading and if it turns out to be a success he will no doubt either use it himself in vaudeville or place it on the market. If his idea is practical, and we believe it is, it will create a sensation in the world of telepathists.

Silent Thought Transmission acts always win favor with and mystify present day audiences. It stands to reason that some performers are more clever than others and some methods employed are by far superior to those employed by other entertainers but if the performer is an artiste in his line and a clever showman, and bear in mind that showmanship is two-thirds of all entertaining; he is sure to present an entertainment of the required running time of act in a manner that will bewilder and baffle a present day vaudeville audience.

SUPPLEMENT

From time to time many requests have reached me asking that I suggest a full two hour entertainment suitable for entertainers who wish to carry only a limited amount of paraphernalia. The following entertainment, I trust, will answer this purpose.

GAMBOLS OF THE GHOSTS

A Two Hour Entertainment Introducing Demonstrations in Mysticism, Mental Telepathy Occultism and Kindred Weird and Startling Phenomena

Arranged by David J. Lustig (La Vellma)

Orchestra plays an Oriental number. When half through music dies down but continues playing softly. A gong, off stage, is struck twelve times. On eighth stroke curtain slowly rises. Blue or amber flood on stage until performer enters, music grows "FF" and lights are turned on full, doing away with amber or blue flood.

The stage is set in "full" using, if possible, special velvet drop. If special sets and drops are not used house stuff can be used. For house scenery use interior back drop with appropriate "wings" for full stage and a garden drop hung in "one" will do for portion of entertainment done in "one." If performer so desires he can use interior "box set" for full stage acts. Only one act in following entertainment is done in "one."

ACT ONE

Performer, after making his entrance, opens his performance with a brief speech something like this:—

Ladies and Gentlemen: It is a known fact that millions of persons, throughout the world, believe in spirits, phantoms and the Shadow World.

This evening I shall endeavor to entertain and perhaps mystify you in presenting demonstrations of so-called Psychic Phenomena usually claimed to be accomplished by supernatural means. In my case I lay no claim to supernatural aids and whether or not you believe in Mysticism, Occultism, Psychic Phenomena or of mentalities attuned and psychology synchronized. . . . I trust you will, at least, be entertained. I thank you.

During above introductory speech the music stops and on "Thank you" (cue) music takes up another oriental strain.

Performer starts off the performance by causing a table, which is brought on the stage by an assistant, to be levitated by performer's fingertips. Table is caused to tilt this way and that and finally remains suspended in midair by (?) hypnotic passes made by performer. Table is finally commanded to return, without physical aid, to floor.

Next Performer introduces his favorite slate writing test. One I always enjoy is that in which after slates are cleaned they are tied together and held by some member of the audience. A pack of cards is handed out, shuffled by a spectator and performer has two persons each select a card. Cards are now replaced in deck and pack thoroughly shuffled. Slates are untied and we find the spirits, hovering near, have written the names of the selected cards on one of the slates.

A beautifully carved hand, which the performer tells in all seriousness is an exact replica of the hand of Madame Cagliostro unearthed in a tomb (anywhere the performer's fancy dictates) and some unknown power is said to be invested in the hand. At and rate . . . this wonderful hand raps out answers to various questions put to it by different members of the audience. The hand also has a mysterious faculty of rapping out the names of selected cards, etc.

The modus operandi of these three experiments, which are really conjurers' tricks yet may be introduced as spiritualistic effects, are known to all Wielders of the Magi's Wand and need no explanation here.

The first act is brought to a close by a sort of illusion called, "A Ghostly Gambol," in which a ghost (?) very much alive vanishes into thin air while entirely surrounded by members of the audience selected to act as a committee. No traps are used and the only apparatus employed in this startling (if properly presented) illusion are a number of three-fold screens. The Ghost (?) is attired in a white shroud and takes his place in the center of the stage. Two three-fold screens are placed around him hiding him from view. Screens are placed on both sides of the stage, as well as at the back, while committee stand around and watch the proceedings very carefully. One of the outside screens surrounding the Ghost (?) is opened to allow performer to pass into boxlike arrangement, made by screens, and stand with spectral visitor. Committee is invited to form a chain around the two screens which cover performer and Ghost (?). All chances of escaping is cut off yet suddenly the performer cries, "Break chain in front!" Committee in front of screen break away and screen falls to ground; Ghost (?) has vanished and the performer stands alone. It's a simple yet very effective illusion. You must have a double of one of the attendants who places the screens. One of these doubles, attired like the rest of your attendants, is disguised as a ghost. The other double is dressed (without the shroud, which by the way covers the entire body) in assistant's uniform and with another assistant are on the stage ready to move the screens at the command of the performer. As soon as the two centre screens are closed the Ghost (?) removes the shroud, puts it under his outer coat and watches for his chance to escape. While the outer screens are

being placed in position no one notices the assistant walking openly off the stage. This is the double of the man playing the Ghost. When the outer wall is formed, the Ghost, now in assistant's uniform, walks openly out of both enclosures and stands on stage awaiting finish of illusion. The committee are formed around and back of outer screens. Wonderful, what?

The dematerialization of the ghost brings down the curtain on act one.

Specialty:—Drop hung in "one." Assistant brings on a small "prop" table and retires. Performer enters and gives a demonstration of what is known to spirit mediums as Sealed Message Reading or does the well known effect, The LaVellma Spirit Message. Full explanations follow. Sealed Message Reading:—No assistants are required. Have a number of slips of cardboard on your table which the assistant has carried on. Pass these around to spectators. Or have an assistant do this for you. You have "palmed" a message sealed in an envelope you have before your entrance prepared with this written on it:—"Is my sweetheart true to me?" This prepared envelope lies on the table and when others are collected and placed on table place them on top of your prepared one. Pick up the top envelope and read (?) the question inside. You will really read the question you have prepared beforehand. Ask the writer to identify it but of course this is but byeplay as you wrote it there is no one to claim it and as the audience will laugh at a question of that type they will naturally think the one who wrote it doesn't want to appear ridiculous so won't claim it. While you are apparently waiting for someone to claim the question you tear it open as if to see if you are right. In this way you get the next question (in reality the first one). Say that question was "What is the date?" State that no one claims to have written the first question so we will lay it to the spirits and pass it up. Put aside the slip you have just taken from envelope. Pick up the second envelope and glancing at it pretend to read its contents, "What is the date?" The writer of this question will acknowledge it as his or hers as it is not a "foolish" query. Pass on to the next question, after opening envelope of question you are supposed to have just answered. Continue this routine until you have read say six or eight questions. The last question held to forehead is, of course, the prepared one and for this one you give answer to question before it. Always make the question you prepare as foolish sounding as possible so no one will want to claim it. When properly presented it makes some folks wonder if the performer really has clair-voyant powers. Appropriate patter must accompany these effects.

The LaVellma Spirit Message is done in this way:—

EFFECT: A member of the audience is requested to write a message requiring an answer on their own paper. This can be sealed in an envelope of their own, placed in their pocket for safe keeping. Performer then gives a short discourse on Spiritualism and hands victim a sealed envelope containing a blank sheet of paper. Victim is now requested to tear open the first envelope and to read aloud the message he wrote, then he is requested to tear open the other envelope, withdraw paper from same, hold it over the heat of a lamp and spirit writing appears on the sheet of paper answering the original question written.

MODUS OPERANDI: Victim is requested to take from his pocket a blank piece of paper. He is handed either a carbon tray (tray with carbon under top which is of paper, beneath which is several layers of paper upon which impression is made) or several envelopes may be lying on table and envelopes are handed to victim to lay paper on. Bottom envelope contains a piece of blank paper and carbon sheet, this one is slipped on top of pile, thus enabling the performer to get impression of writing. Impression is slipped by any suitable manner to assistant who quickly reads it and writes an answer on a blank sheet of paper and sealing same in blank envelope which in some way is laid on top of pile of envelopes which performer places on table. Performer tells victim to place paper he has written on in envelope, seal, mark and place it in his pocket. This is done in order to "stall" giving assistant time to get impression and write "spirit" note and answer same, writing with invisible ink.

Performer then hands the member of audience assisting him top (prepared) envelope containing piece of paper and already sealed (or assistant could write on pad, top piece) and leave it on table, performer tearing sheet off and showing it, place it in an envelope.

Anyway . . . the envelope is handed to another member of the audience for safe keeping. Man is asked to read question he wrote and has sealed in his pocket. This is done.

The other member of audience is requested to tear open envelope and performer holding match near same (to bring out the invisible writing) and behold! . . . Chord in B flat! The spirits from the Great Beyond have written the answer! When this effect is worked up well it will surprise you.

This ends the specialty, performer makes his exit.

ACT TWO

Lady assistant (medium) is introduced. She undertakes and successfully carries out various tests which lead the audience to believe they have witnessed actual demonstrations in genuine Mental Telepathy.

The performer goes into the audience and touches different articles which the medium from stage immediately names. This is done by pre-arrangement.

Then comes the Mystic Pip Divination with playing cards. Performer shuffles deck, a member of audience cuts deck, and counts off, behind his back, any number of cards from one to ten. Cards are again shuffled by performer and an assistant brings down into aisle a small table. Medium is led down aisle to table (she is blindfolded throughout), handed pack which she deals out into a square or circle onto table until anyone tells her to stop. Performer then hands her a knife. She sticks knife into a card, turning to spectator she asks how many cards he moved. He tells her. Up comes the knife at point bearing a card on which the PIPS signify the number of cards moved. A full explanation of this mystifying card experiment will be found in my book, "VAUDEVILLE MAGIC." This variation of the trick will baffle the best informed spectator as it is a mind reading stunt par excellence.

Madame is now escorted back to the stage. Next I suggest an old favorite, The Clairvoyant Card Effect, which can be worked up into a mind reading effect with Madame naming the page at which a certain card is to be found. Here's the dope on it:—

A card is chosen, say the Ace of Diamonds, shown to spectators, then handed to person who selected it. Request this party to place it anywhere between the pages of a book held by another member of the audience. This is done and another dozen cards are also, and similarly, placed in different parts of the book. The book is held by a spectator throughout the experiment yet the medium, blindfolded and seated upon the stage, announces the page at which the Ace of Diamonds will be found. And such is the case.

THE SECRET: A duplicate Ace of Diamonds is placed in the book before hand at the page previously agreed upon by the performers. The Ace of Diamonds is then forced upon the spectators; it is taken back by the performer, who holds it up for general inspection, then changes it for the top card, which may be anything. A daring performer might even dispense with the top chance, and thus, even the necessity of touching the drawn card, and which would add still more to the effect, but he would have to chance the discovery of the two Aces of Spades in the book at the close of the trick.

The spectators, unsuspectingly, takes the card and places it in the book, thinking it is to be the Ace of Diamonds. The dozen other cards are merely "blinds," but they add considerably to the effect of the trick, as the audience naturally believe the clairvoyant capable of naming the position of ANY card in the book. There are points at which the trick may fail, for instance, if the person looked at the card after the change, or if the person holding the book discovered the duplicate ace, but the experienced

performer is never troubled with such misfortunes. The effect may also be enhanced by asking the clairvoyant if she can see to read the first three lines of the page that the card faces, she will of course have previously committed them to memory. Further, the book, may be prepared with TWO cards, BOTH of which may be discovered same as the ACE, then TIME NEED NOT ADMIT OF ANY MORE TESTS IN THIS DIRECTION, and go on to some other test.

Now some Blackboard Tests are introduced starting with the experiment known as The Knight's Tour (complete description and explanation found elsewhere in this book). After this puzzling experiment the board used is turned over bringing into view a plain blackboard. The first test is this: A card is carried into the audience upon which is pictured 1:—A square; 2:—A triangle; 3:—a circle; 4:—a circle within a triangle; 5:—a triangle within square and 6:—a diamond within a square. A member of the audience selects one of the designs which is drawn by the medium on the blackboard. How does the lady on the stage know which one selected? Very simple. Each design has a number as shown above. The lady and the performer know the numbers and what they represent, in other words they have memorized the designs and numbers. These numbers are signalled to the medium in this manner: 1:—Performer closes right fist; 2:—Performer pretends to cough; 3:—Performer touches his watch fob; 4:—Performer places his right hand on hip; 5:—Performer closes left fist; and 6th design is signalled by performer placing his left hand on hip. Medium "gets" the signal, as of course the blindfold employed is "doctored" so medium has no difficulty in seeing everything that is going on.

Numbers to be written on blackboard say for number on bill test, by medium can be signalled to the lady by a speaking code but nothing is addressed to madame. All words and sentences spoken in a low tone of voice to members of the audience used as a committee by performer signify important cues to the lady. Here is a code:

1. "The CHALK, sir."
2. "Write it CLEAR."
3. "Right HERE."
4. "PLEASE hurry."
5. "Very GOOD, sir."
6. "All RIGHT."
7. "That's FINE."
8. "CONCENTRATE!"
9. "CORRECT."
0. "Thank YOU."

In performer's patter he can inform the audience that the mind of the medium and himself are in complete sympathy. Telepathic contact is complete and the union of souls is perfect . . . what he sees she sees and all in all, we lay no claim to supernatural aides but these so-called demonstrations of Occultism is the result brought about by long and continuous practice.

After the Madame has called out the different numbers on a bill using the code just given, these figures are erased and the committeemen and performer write some numbers on the board and the medium calls out the numbers as they are pointed out by performer. Now and then he points at a blank space and the madame says there is nothing there. This is done by performer's assistant tugging at thread which has been slipped on the lady's wrist, by the lady, during some of the writing operations. When the performer strikes a blank space he does so allowing the medium, who is listening, to hear the pointer drop onto space and she at once calls out, "Nothing there!" Many other effects can be worked up in this manner.

The following Novel Thought Transmission method devised I believe by a prominent English performer could be used if desired: Blackboard rests on easel. On table lies an eraser, pack of playing cards and blindfold. Blindfold is faked so the lady can see whatever goes on. The lady is seated, back to audience with blackboard at her left. First the performer announces what he is going to do then hands out a pack of

cards to be shuffled. While this is being done the lady is blindfolded. Performer requests someone to place a sum of figures on the blackboard, say four figures each way, after which the performer says he will not utter a word. Take the chalk from assisting party and draw a line under the sum, at the same time having previously added the figures, give the madame the cue for the first number of the total, with the fingers of the left hand. Hand near the top of the board, thumb to the front, fingers to the back, where you hold the hand when you draw the line, one finger for one; two for two; three for three; four for four; and closed fist for five. Note these figures are given by holding the top of the board. If you wish to code six or more hold the board by its lower half, which codes five more figures, and code as before. Closed fist at lower half codes "0" or ten. When the Madame calls the first figure to be written on board, when you are writing it code the second. After a bit of stalling, looking thru the fingers at the back of board, the lady gives the next number, "I see a six." (Or whatever number it might be that has been signalled.) And so on until the entire total has been given. Next point to various figures at random, and the Medium tells what they are, add two together, etc. These must be coded as before. By using the old "eight, King, three, ten," etc., system or certain numbers committed to memory by both parties, by pointing to a number, it is called by the Medium, and then crossed out by party at the board. Start again with another series memorized, point to an "8" when called, strike it out, then strike out a "6" and a "7," the Medium says "13," etc., or write down the "6" and "7" on the board, away from the other figures and one bracket thus, "(" made by one firm stroke on the board, is heard by the Medium and stands for "1," draw a line below the figures, letting the chalk run over the side of the board signifies, "3," so both figures are given simultaneously and called "13" by the Medium, two brackets stand for "2," etc. By practice one can often tell a figure written down by the sound. The effect is startling and worth the practice. Now hand the chalk to a member of the audience, and have them put a figure on the board, immediately they do so the Medium tells them what it is, repeat as often as desired. How the performer stands with his left side towards the Medium with left hand on the hip and simply works the same method as at the board, by showing fingers high on the hip, gives figures one to five, lower down six to ten. Now for the cards, when you first come forward and announced what you were going to do, the blindfold was on table folded up covering six cards previously committed to memory by both parties: "8," "King," "4," "10," "2" and "7," will do, in following order, clubs, diamonds, hearts, and spades. When the pack was given to be shuffled, and taken back, it was dropped on top of the pre-arranged cards, before blindfold was picked up. Now take up the pack, and throw the six cards on the table face UP (standing behind the table with back to the Medium), take up the top card, look at it, for a few seconds when Medium says, "I see a black card, a club, yes, an eight spot," and so on with other cards. A FEW TIPS: If there does not happen to be the required number on the board, simply write it down. To make the whole show impressive, do the adding up and the card stuff very slowly.

A book of poems is now handed to some member of the committee and a duplicate to the lady medium. The committeeman is requested to turn to a page and select a page and a line of poetry for the lady to read. This is done and to the surprise of both the audience and the committee the Medium turns to the same page and reads the line they have selected. This can be done by using doctored books with pages all the same but in this method, which is superior, it is worked by signals. The performer, if he wishes, can force a page toward the front of the book, say page 22, on committeeman so medium will get signals easily. Although after a little rehearsing this test will be simple. Pages and lines are telegraphed by the Performer in this manner:

- 1....Right hand in trouser pocket.
- 2....Touching watch fob.
- 3....Touching shoulder of committeeman.
- 4....Left hand in trouser pocket.
- 5....Taking committeeman by arm.

- 6....Right hand pointing to book.
- 7....Performer turns back to Medium.
- 8....Left hand pointing to book.
- 9....Performer bends over committeeman.
- 10....Snap of fingers.
- 100....Slight cough from performer.

For example: Page 109 is telegraphed thus: Performer gives a slight cough and bends over committeeman as if to see book better. Page 45 is sent: Left hand is placed in trouser pocket, then taken out and takes arm of committeeman, etc.

The page of book is always sent first, then the line. This becomes easy after a bit of rehearsing.

You can also transmit page and line numbers by finger system performer signalling with different fingers, opening and closing them, laying them on outside of book cover; at bottom of book; so Medium can "get" them. Many other signal codes will suggest themselves to the entertainer.

This act can be brought to a brilliant finale by having one of the committeemen a "plant" of the performer. Performer tells audience that to further prove the wonderful powers of the Medium he will request one of the committeemen to loan him a business card and without a word being spoken the Medium will go to the blackboard and endeavor to write the name of the person which appears on the card. This should be worked up big. "Plant" (committeeman) hands performer his card. Performer tells man he must promise to concentrate, throughout this test, the name on card. Performer makes a bluff at, studying name on the card, then tells man to ask the Madame, to "Please write the name that appears on the card he holds on the blackboard." Music starts and plays very softly throughout this experiment. Madame goes to board and is handed chalk by one of the committee. Slowly, as if uncertain, she starts to write. Makes one or two failures which she erases, after groping for eraser on table again done to convey the impression to the audience that she is unable to see through the blindfold. This is good "business." Finally she writes the name on blackboard, man verifies it to be correct, and Madame pulling off blindfold, bows herself off stage.

Performer ushers committeemen to rundown leading from stage and bows his acknowledgment to the applause. Music breaks out FORTE as the curtain descends on Act Two.

ACT THREE

It is suggested for the entertainer to dope out for himself methods to present my vaudeville specialty, "Twenty Minutes With The Spirits," a complete synopsis of which will be found in my book, "VAUDEVILLE MAGIC." This act is just the sort to hold attention and mystery. If performer prefers he can introduce, in this act, his favorite spiritualistic effects, not having the act run more than twenty to thirty minutes.

ACT FOUR

For the fourth and last act any of the Vaudeville Mind Reading acts or the Musical Silent Thought Transmission act (all described at length in this work) can be introduced. Or the Crystal Gazing club act can be used.

To complete this two hour entertainment I will give another type of Mind Reading specialty which I doped out some time ago and had in my scrapbook ever since the death of my friend the late W. D. Leroy, who was going to put the act on the market. The act is a combination of methods employed by various conjurors in the past but modernized to a certain extent and "framed" so that, with the proper presentation, will go over and impress a modern audience.

Curtain rises on full stage, using if the performer carries a special drop with appropriate "wings." Stage is clear at rise except for a small skeleton fancy table which stand well down right at curtain line.

Performer gives a talk on apparitions, the psychic, things supernatural and Mind

Reading. During this lecture assistants pass among the audience distributing slips of paper and envelopes, requesting spectators to write any questions, providing it is both a reasonable and sensible one, on paper, sign it with their full names, seal it in the envelope and place their initials on the outside for identification.

The questions are collected, carried upon the stage and either placed in a glass bowl where they remain in view of the spectators throughout the specialty or are burnt in a copper vase by the assistants.

Performer, walking about the stage but never coming within five feet of the table upon which the questions repose or have been burned, reads the initials as well as the questions and gives answers to the satisfaction of the writers of the queries.

The performer can use a Crystal Ball to gaze into as if reading questions and answers therein or he can be blindfolded and walk about the stage while answering.

The slips or pads upon which the queries are written are not faked in any way. Bring your own paper and envelopes, if you will. The slips are placed in envelopes and sealed by the writers themselves. This can be done because the questions are collected in changing bags or a switch is made by the assistants while at the back of the house. (Dummy envelopes hidden on their person and switched for the real ones and of course, it is the dummy messages that are either burnt or placed in glass receptacle). Care should be taken when this switch is made. Look out for "rail hangers" in back of the theatre.

The envelopes should be of two kinds one of a sort of linen finish and the other of a polished finish but both of the same color. In this way the assistant back of the scenes can signal, in method given here, which side of the auditorium the question was written. The performer starts off his readings by getting an impression "I see a question written by someone seated on the right hand side of the orchestra. I get the initials So-and-So. The question seems to be ——". And he goes on to read the question and answer it.

The method, as I have written before, isn't by any means new as it is but an improvement over a trick wonder workers many years ago used to work in their entertainments, that in which about six rows of six figures each were called by spectators and the wonder worker, by telepathy (?) gave the result of the addition. This feat was accomplished by an assistant planted in the wings who jotted down the figures when repeated by the performer and totalling them up wrote the result of the addition on a blackboard in fairly large letters with soft chalk which he (assistant) held up so performer, while pacing stage, could read and give, figure for figure, the answer.

This method of mind reading is very similar. It is worked by two assistants, one in right and other in left wing, back far enough so they cannot be seen by spectators. At rehearsals the Performer should sit in each of the boxes and down front in orchestra and have assistants stand in wings to estimate the distance to front of wing the blackboard can be held without the spectators catching a glimpse of the modus operandi. Chalk lines on stage (in wings to be exact) can be drawn to refrain assistants from going further during performance. Care should be taken of this.

Assistants stand on both sides of stage (right and left "wings") each with a small blackboard, eraser and box of soft chalk. Soft chalk writing shows up better than with new pieces of hard chalk and hard chalk is apt to "talk." Each assistant gets (from one of the collecting assistants who works in audience) a number of left and right "house" questions. When a question is opened the initials, name and gist of query is written on board in large letters, preferably printed and all in capitals, to insure performer seeing them.

When performer is "getting" questions from the assistant in the right wing, the other assistant in left wing is preparing question on board and in this way time is saved.

A bit of impressive "business" may be introduced by having the assistant write the name or initials of another querist on board beneath a line drawn, the performer stops

the question he is answering and remarks that he knows Mr. Blank (or initials) is anxiously waiting to have his question answered and he will answer his question next. Performer then resumes answering the question he was working on when interrupted. These interruptions are very impressive and can be explained to the audience as 'Occult Thought Waves.'

Personal questions should not be answered during the act. Performer may tell audience that queries of an intimate or personal nature must have the name and address of the questioner on slip. These questions will be worked on between the matinee and evening show or between the evening show and the next day's matinee. Answers will either be sent through the mail or called for at the box-office.

Performer can work in either evening clothes or Oriental costume. Assistants, who appear in audience, should be attired in Oriental costume if performer works in this garb or in tuxedos if performer works in evening dress.

Throw a veil of mystery over all your work but at no time lay claim to supernatural powers.

When a number of questions have been answered the Performer says, "The only word I can now see is 'Sleep,' which we all enjoy." Pulling off his blindfold, after handing the Sphere of Hidden Mysteries to an assistant he steps to the footlights and thanks his audience for their kind attention and trusts that they have enjoyed and perhaps been mystified by "The Gambols of the Ghosts."

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